

Conditions in Australia and the Orient

JUNE 26, 1912

PRICE TEN CENTS

THE NEW YORK
DRAMATIC
MIRROR



BASIL RUYSDAEL AND CARL GANTVOORT IN "ROBIN HOOD"

Should We Have a New National Song?



MR. JAMES H. MORRISON AND MRS. JOSEPH NELSON.



HENRY MORTIMER



FRITZIE VON BUSING



LOUISE HUFF



MLLE. DAZIE



CASSIE JAMIESON GEORGE STUART CHRISTIE ESTHER BISSETT



JANE COWL IN SWITZERLAND

SUMMER PASTIMES



THE NEW YORK
**DRAMATIC
MIRROR**

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Timely Warning to Managers

THE PRINCIPAL point raised by Fire Commissioner Johnson in last week's MIRROR, in discussing precautions against theatre fires, is one that merits the serious attention of every theatre manager. The Commissioner speaks with the authority of experience—the knowledge that comes from unusual opportunities for arriving at just conclusions.

Conceding that each modern theatre, not only in New York but elsewhere, is equipped with exceptional safeguards against fire, he shows, nevertheless, how greatly everything may depend on the house manager's honesty and unremitting watchfulness, should occasion ever arise when the fire-fighting equipment would be put to the test.

Equipment is subject to deterioration, hose will rot in time, and connections may get out of order.

Firemen and inspectors everywhere are supposed to see that such defects are promptly remedied, and in a great majority of cases no doubt these men perform their duties conscientiously and with the honest co-operation of the managers.

But it requires no stretch of the imagination to perceive that there must be many other instances in which the reverse is true. Indeed, the Commissioner states flatly that there are such cases.

Firemen who are favored with passes for their friends are apt to wink at defective equipment, and some house managers, either through criminal economy or thoughtless neglect, suffer the apparatus, that should always be perfect, to fall into a condition that might render it useless in times of emergency.

This is no fancied danger, and Commissioner Johnson has done a great service to the theatre by calling it so convincingly to mind.

Will theatre managers profit by the warning? THE MIRROR hopes they will—not only those who may be secretly aware of their own carelessness, but also the many who may believe, perhaps wrongly, that everything is as it should be.

Summer is the time for overhauling. Let the fire equipment receive its share of attention—more than its share, in fact.

A New National Song

ON ANOTHER page WALTER ALLEN RICE discusses the need for a new national song, holding that a sort of "endowed" author, composer, and publisher may be the only means of attaining the desired end.

His way would be, it appears, through the schools, promoted by endowed publicity.

The difficulty with this plan seems to lie in the fact that the selection of the song would not come from the spontaneous will of the people, but rather from the studied judgment of some appointed authority, and that the song thus selected must be made popular by artificial influences.

No national song probably has ever been written in belief or even hope that it would achieve such distinction. Accidents of time, exigencies of public crises and what not other causes have combined to create and endear to various peoples the songs that will always make their hearts to throb, their blood to boil, and their tears to flow.

For author and composer to set out deliberately to write such a song might well be an insurmountable task in itself, not to speak of the question of prevailing on the people to accept the work as a perfect expression of their love of country.

It would seem, therefore, that when our next national song shall appear it will be in response to some overwhelming public call.

Perhaps, however, the plan indicated by Mr. RICE might pave the way for the coming of the psychological moment and aid in the enthusiasm when that moment arrives.

Thus, a great national crisis would inspire the song, the people, as the only proper judges, would adopt it as their own, and the endowed fund would reward the author and composer and give the song the nation wide circulation that its importance would demand.

Mr. RICE mentions the difficulty of the publisher. Who will publish the song in the first place? How can it first reach the people to gain their approval? The answer is, That nobody will publish it. When the great occasion transpires and the supreme national impulse is felt, the song will spring up as if by magic. Some one will sing it, the people will acclaim and the fund will do the rest.

A Calamity Howl

A NEW YORK daily newspaper, which habitually discusses matters with an air of authority and finality calculated, doubtless, to impress those who have faith that what it says is so, states editorially:

"Never before has the theatrical season here closed as suddenly. There will be no summer spectacles during the hot months. It now looks as if but one drama would last throughout the Summer. In previous years three or four theatres have presented simultaneously Summer blends of music and drama. Evidently these entertainments have not prospered."

It has not been many years since more than a few Broadway playhouses of any sort were open in Summer. Three now promise to weather the warmth with legitimate drama, while four offer lighter attractions that are lasting well, and there are stock companies and vaudeville houses galore. The calamity howler, unhappily, does not confine his depredations to politics.

The Geography of Drama

THE PIONEERS in playwriting usually have the weighty responsibility of settling the spirit of drama that shall henceforth be written about a certain section of the country. As a result, each corner of the United States is dedicated to a particular variety of drama.

New England is now typified on the stage by The Old Homestead, and every play set in that part of the land almost inevitably falls into the genre type. New York is the home of such psychological or society or financial drama as our literature affords. The high-strung battlefield romance colors all our ideas of the South. The West is condemned to the woolly dramatizations of impossible cowboys.

Will the time never come when somebody can paint Western life in anything but glaring primary colors? Must New England always be tied to the coat-tails of Uncle Josh Whitcomb? We boast of our regard for realism, and then insist that drama strictly observe geographical traditions.

These traditions may have grown up from natural causes; New York, for example, does typify the finances of the country. Nevertheless, there do exist in Manhattan a number of people who are intent, not on amassing millions, but in living middle-classly respectable lives. The South is not exclusively populated with broad-brimmed colonels, beauteous belles of three counties, and humorous negro servants.

At present we need authors and producers who have not acquired all their notions of the world in the regions of painted canvas and banked footlights.



THE USHER



FORTY-ONE years ago the theatre which B. F. Keith recently reinstated as a high-class vaudeville house was first opened under the name of the Union Square Theatre. Sheridan Shook built it in 1871, opening it on Sept. 11 as a variety house. During the first year the bills included the names of Marie Bonfanti, Annie Adams, Jefferson de Angeli, Harrigan and Hart, Gus Williams, and the Vokes Family.

At the end of an unsatisfactory season, the theatre was converted into a "home of drama," under A. M. Palmer's direction. There were some wonderful productions at the theatre in "the good old days," but still better followed in the '80's, when Joseph Jefferson was there in *The Rivals*. Salvini was another of the famed ones, followed by Modjeska. In April, 1892, B. F. Keith bought the house and presented there a number of regular productions. Walker Whiteside appeared in *Hamlet*. Other notable engagements were Agnes Ethel and F. F. Mackay in Sardou's *Andrea* (called *Agnes* in the American version), *London Assurance*, *Money*, *Fanny Davenport* in *Frou-Frou*, *Kate Claxton* in *Fernande*, J. H. Stoddart in *Casfe*, *Charlotte Thompson* in *Jane Eyre*, *Rose Eytinge*, and *Stuart Robson* in *The Geneva Cross*, *Clara Morris* and *McKee Rankin* in *The Wicked World*, *Kitty Blanchard* in *Love's Sacrifice*, *Sara Jewett* in *The Two Orphans*, *C. F. Coghlan* and *George Giddens* in *Pink Dominoes*, *Sarah Cowell* (now Mrs. Le Moyne) in *A False Friend*, *Frederic de Belleville* in *The Creole*, *Madame Janaschek*, *Alessandro Salvini*, *Madame Le Grand*, *Modjeska* in *Porto*, Mrs. James Brown Potter, and *Kylie Brien* in *Therese Raquin*. The last legitimate offering was *Ingomar*. The tide had swept on up Broadway and the theatre became a home of vaudeville and later on a motion picture house.

Not many years ago Robert Hichens went out to Egypt with the idea of writing for the *Century Magazine* a book on "The Spell of Egypt," which he subsequently published. It came to pass one

serene Egyptian October day, as Mr. Hichens was pursuing his lazy, restful course from Luxor to Assouan, that his dragoman, as he lay in the sand throwing pebbles into the ancient river, disturbed his master's dreamy meditations by drawing his attention to a dahabeeah which was lying in the stream. The ship was for hire, and Hichens took it and sauntered up and down the Nile with his chanting Nubians. Then, beneath the blaze of that splendid, silent sun, and in the stillness of those silvery desert nights, "Bella Donna" first crept into his mind. After the dahabeeah, Mr. Hichens wandered through the desert to Fayoum and visited that sacred lake in the desert whereon Nigel Armine went wild duck shooting on a memorable occasion. Curiously enough, the book itself was written in Sicily. The author lived in a peasant's hut in the heart of the mountains—the very house, "Casa del Prete," which he describes so delightfully in "The Call of the Blood"—and here "Bella Donna" was thought out and eventually written.

"Ten years ago," Gladys Unger, the playwright, is quoted as saying, "Sir Arthur Pinero gave me as a rule for successful playwriting, that I should never write about anything that I did not actually know. It has taken me ten years fully to assimilate that advice." Miss Unger began playwriting at the advanced age of eleven, writing a most elaborate pantomime, which, needless to say, was never produced. Then Seymour Hicks produced her one-act play called *Edmund Keane*. The year after Miss Unger's first full play, Mr. Sheridan, was put on at the Garrick. After that, working every morning, writing out everything in longhand, until there accumulated a vast monument of unpublished manuscripts, the young woman, realizing that there was no royal road to success in playwriting, forced herself upon the attentions of Charles Frohman, for whom she subsequently adapted *Love Watches*, *Inconstant George*, *Decorating Clementine*, and *The*

Marionettes. That done, Miss Unger was in a position to turn to original work.

Augustus Thomas's views on technique in writing are well known. He voices them again to F. A. Sturgis, of the *Salt Lake Tribune*: "Drama is always flourishing in any country most vigorously when the temper of that country's thought has been most for liberty, when the individual initiative has been greatest, and when the forces of evolution have been most strong. The American dramatist is, perhaps, the crudest of the world, by which one would say that he is the least dependent upon technique, but he is very rapidly gaining the skill that does not suffer by comparison with his foreign competitors. There are surely eight, or perhaps ten, men in America, and five, or possibly six, women that have little to learn from any study of European models, and would have everything to lose by an adoption of European methods."

The *Washington Star* has discovered that Annapolis, Md., was the home of a theatre as early as 1752, and that it was called the New Theatre. The inference is that an older house preceded it. The first account of this New Theatre occurs in the *Maryland Gazette*, published in Annapolis, on June 18, 1752:

"By Permission of His Honor, the President, at the New Theatre in Annapolis by the Company of Comedians from Virginia on Monday, being the 22d of this instant, will be Performed the Beggars' Opera, likewise a Farce called the Lying Vallet. To begin precisely at 7 o'clock. Tickets to be had at the Printing Office. Box 10s, Pit 7s 6d.

"N.B.—The Company immediately intends to go to Upper Marlborough as soon as they have done performing here, where they intend to play as long as they meet with encouragement, and so on to Piscataway and Port Tobacco, and they hope to give satisfaction to the Gentlemen and Ladies in such places that will favor them with their company."



Frank Craven.

Marie Nordstrom.

Julia Dean.

ACT II. OF "BOUGHT AND PAID FOR," AT THE PLAYHOUSE



CONDITIONS IN AUSTRALASIA AND THE ORIENT

BY ALBERT GOLDIE



[Albert Goldie, who contributes the following article on theatrical conditions in Australia, is especially qualified to write on the subject, having passed the last several years in active theatrical business in that island continent.—Ed.]

TEN years' experience of theatrical affairs in Australia, New Zealand and the Far East, both as press agent and manager, convinces me that those possessing high-class American attractions of the right kind do not fully recognize the splendid opportunities in those countries.

First, as to Australasia. The leaders of enterprise are still J. C. Williamson, Ltd., which firm has recently grown to large proportions, having absorbed the Clarke and Meynell management, which places them in control of most of the leading theatres. But this excellent organization does not by any means dominate the entire field, and managers desiring independent tours or actors seeking engagements may find other first-class openings. For instance, the firm of George Marlow, Ltd., now owns or leases theatres in all the leading centres, having built the big Adelphi Theatre, Sydney, the largest playhouse in Australasia, and purchased the classic Princess Theatre, Melbourne, besides erecting other theatres in Newcastle and West Australia and securing adjustable tours throughout the Commonwealth and New Zealand. William Anderson, who has for some time been running the King's Theatre in Melbourne, is now erecting a first-class house in Sydney and also arranges tours. Then there are lesser managers, who are from time to time prepared to negotiate for American attractions and artists, and several firms of concert impresarios and lecture promoters.

The reason of the activity now being displayed in Australia in theatrical matters is that the country has attained a condition of prosperity entirely unprecedented. Although the population is small, everyone has money for amusements and there are no better playgoers in the world. During the past two or three years big fortunes have been made, and money is much more often made than lost. It is no unusual for a popular attraction to draw from \$7,500 to \$10,000 a week in each of the capital cities, and in the case of a big success I have known as much as \$14,000 to \$15,000 to be received at the box-office, at prices ranging from 25 cents to \$1.50. A good company can play three or four months in Melbourne and Sydney, and a month each in Brisbane, Adelaide and Perth, besides a number of good smaller, such as Newcastle, one week; Broken Hill, one week; Ballarat, one week; Bendigo, one week; Geelong, three nights; Toowoomba, three nights; Fremantle, three nights; Kalgoorlie, three to six nights. A profitable tour can be made of northern Queensland for a month, and Hobart, three nights, and Launceston, three or four nights, can be played on the way across to New Zealand. There are, of course, numerous "one-night stands" between the towns which I have mentioned.

New Zealand has lately come ahead wonderfully as a "show" country, which may be judged by the fact that companies of the calibre of Ethel Irving's and H. B. Irving's have, during the present year, toured there, making very large profits. There are only four centres of importance in New Zealand—Wellington and Auckland, which are each worth a month; Christchurch, which is good for about three weeks, and Dunedin, two weeks. But the surprising part of the business in New Zealand is the large number of "tin-pot" towns that are well worth playing for two or three nights. I made this tour once with a pantomime company of 180 people, so many that the hotels and boarding houses in many places could not accommodate them and a number of performers had to seek housing with private families, yet we frequently took \$1,500 per night.

I do not wish to paint the prospects of an Australian tour in too roseate a hue. Nat C. Goodwin and two or three other prominent actors are here



ALBERT GOLDIE.

to testify that a visit to these countries may result in failure. But there has been a vast improvement in the business out there during the past two or three years. An American manager recently made a considerable fortune by making independent tours with farcical comedies, and is now a member of the J. C. Williamson firm. Mr. Marlow, who was practically unknown about four years ago, now controls, as I have already shown, an immense business, and there are several other managements of mushroom growth. Naturally, when such a big bound ahead is made, there are many to claim that the business is being overdone. I do not think so. There is room for more, but only under the following conditions:

Tours must now be booked through one of the permanent managements, otherwise it will be almost impossible to secure dates. The best way is to play on a percentage basis.

Farcical comedies and melodramas are the best mediums, as the J. C. Williamson firm handles every other class of attraction in such fine style as to almost defy competition.

The star must be a personality that will appeal to the people or else, no matter how good his attraction, failure will result. Nat C. Goodwin did not appeal, neither did William Collier, though to my mind we have never seen better comedians. Of late Katherine Grey and William Desmond have been starring there with indifferent success. Yet Mrs. Tittell Brune was an immense success and Nance O'Neill was adored. Australians prefer women stars to men, particularly when they are American women.

No American dialect plays should be attempted. In Missouri, one of the most artistic productions that Australia has seen, made but little impression upon the theatregoers generally, and other domestic dramas from this country have met with a similar fate. But farces like those of Broadhurst and the wildest and wooliest Bowery melodramas are safe speculations.

A good repertoire is needed. At least four striking bills should be in readiness before the company sails. And it should be always remembered that the Australian standard of acting and mounting is very high. The idea that "anything will do for Australia" has lost more than one manager his money, though with more care to details he

might have succeeded. Every theatregoer in Australia is a critic—or thinks he is.

By observing the above conditions a successful tour should be assured, and, as the theatres are open all the year around, no loss of time is incurred excepting during the trip across, which from July 2 will be minimized by the establishment of a new line of steamers making Sydney from San Francisco in nineteen days.

Now, as to the Far East. On July 14, 1904, I wrote an article for *The Miasma* outlining the possibilities of making money by a carefully planned tour of India, China and the Straits Settlements. My statements were based upon an experience of a tour that had not been properly planned and lost. I was attacked by several correspondents, who ridiculed the chances of an American company in that part of the world. But recently I proved my argument by managing a comedy company through those countries, and had the satisfaction of seeing a large sum netted as the result. How it was accomplished, and what managers or actors should know before venturing into that part of the globe, will be the subject of a future article.

WARFIELD ON HIS OWN SUCCESS.

J. Lawrence Toole, of the San Francisco Examiner, interviewed David Warfield upon the actor's vacation visit to the city of his boyhood days, out by the Golden Gate—the place where he began his theatrical career as an usher in the Bush Street Theatre and as an itinerant variety performer. The interviewer asked the secret of the player's success.

"The secret of my own success?" echoed Mr. Warfield. "I don't know. The secret of any good acting? Personality. Apart from that I don't know and I can't define personality. Acting is a mystery. It can't be taught and it can't be learned. Fine acting produces a certain effect—just as that Corot on the wall over there does. Why, no one can explain. Actors will tell you sometimes they know how it is done, why a certain cause produces a certain effect. But that is hosh. None of them knows. It's personality. What makes great financiers, great painters, great newspapermen? Not the tools with which they work; countless other men work with the same tools in vain. It's the intimate personal touch. Call it genius or insanity as you like. I call it the power to endow the particular medium through which you are trying to express yourself with truth, sincerity, conviction and sympathy. And even behind all that some other ingredient enters into it—a sixth sense which it is given to no one to perceive."

AULICK POSES AS BENEFACTOR.

W. W. Aulick is still the headliner at York Beach, Me. His popularity is increasing every day since he promised the hamlet a real theatre of 1,200 seating capacity for a town of about 2,000 people. Naturally, as general press representative of Liebler and Company, he had to have a story about it, and the yarn appeared on the front page of the local paper. Mr. Aulick favored the natives with an interview in which he exercised his fertile imagination. The name of Theodore A. Liebler, Jr., secretary and treasurer of the Liebler Company, was mentioned as that of a fellow benefactor. A copy of the paper was then sent to Mr. Liebler, Jr., who has a sense of humor. But are the natives similarly endowed? Mr. Aulick has announced daringly that he will return to the place next Summer for a warm vacation, and backs up the assertion with deeds to two new sheds.

SOMMERS INSPECTS HIS THEATRES.

Harry G. Sommers, of the Knickerbocker Theatre, New York, is on a tour inspecting his circuit of theatres, embracing Grand Rapids, Mich.; South Bend, Lafayette, Elkhart and Goshen, Ind. Mr. Sommers also books theatres at Dowagiac and Benton Harbor, Mich. He looks forward to a good season.



DO WE NEED A NEW NATIONAL SONG?

BY WALTER ALLEN RICE



DO we need a new national song? This is a most interesting question, one which has been discussed at intervals, and one which if put to a popular vote of the people would be promptly decided in the affirmative.

Why do we need a new national song? Because there are but two great national songs, "America" and "The Star Spangled Banner," while three other national songs are sung at rare intervals, "Hail Columbia," "The Battle Hymn of the Republic," and "Columbia, the Gem of the Ocean."

We need a new song, not because we are tired of these grand old songs, which are interwoven with the warp and woof of our nation, but because there is a national desire for a new song.

For fifty years and more these old songs have been sung by the school children, by the churches, by the soldiers in camp and upon the field of battle, and played by the bands, ever kindling anew the fires of patriotism.

Since the old songs were written our country has made marvelous progress in all lines of industry, and especially in art, science and literature.

In the field of music, too, year after year, composers and publishers have deluged the country with the "popular song"—the topical, the rag-time, the catchy—anything that appeals to vaudeville audiences and concert halls for a season, and then is heard no more. Many such songs have made money for composers and publishers, and that has been the chief end in view.

But it is undeniable there has been a remarkable dearth in the successful creation of national patriotic songs. Why? Because of the difficulty of popularizing a new national patriotic song, and chiefly because it does not pay either the author, composer or publisher.

The Oliver Ditson Company says: "Patriotic songs are rather a drug on the market." Most music publishers are of the same opinion. The publishers are in the business not for the love of country, but for the purpose of making money out of their productions. They decline to enter into a losing venture like any other business house.

To write and publish a patriotic song is but the smallest beginning in the work of nationalizing the song. The rest of the way is a kind of "Pilgrim's Progress" journey. Many patriotic songs have been written during the past twenty-five years, with all the stirring qualities of the grand old songs, but their ashes lie about the altar of patriotism.

Why did they not become national songs? Because there was not enough money, enough organized effort and enough backing by some first-class music publisher to make the songs known in every town and city from the Atlantic to the Pacific. If the songs of our country are to be perpetuated, it must be done through the public schools, and if a new patriotic song ever becomes a national song, it must be accomplished through the public schools. It must have the earnest co-operation of all directors of music and all music teachers in all schools throughout the land; it must be rendered by church choirs, by choruses on various patriotic occasions, and played by bands, until the words and the music are as familiar as "America." New songs of patriotism will not sing themselves into national favor without organized effort, a liberal expenditure of money, and without any hope of financial return.

Of the five old songs, "The Star Spangled Banner" and "America" are the two most generally rendered. Some years ago the United States Navy adopted "The Star Spangled Banner" as the selection to be sung upon raising the flag, and in this respect it supplants "America." This action by the Navy is an excellent answer to the criticism that there is much public sentiment arrayed against "The Star Spangled Banner" because its author, Francis Scott Key, was a Southerner.

From time to time professional critics of music who have been unable to assist or advise in the creation of a new song have decried and ridiculed the old songs. In 1901 Gen. Horatio King, of Brooklyn, a composer of considerable note and a gentleman of wide influence, argued for a new national hymn. He said that "the old songs which have been looked upon as national hymns had never reached that elevation, and even some of them had outlived their usefulness."

Critics complain because the music of "America" is that of the British national hymn, "God Save the King."

In 1902 the Society of the Cincinnati of the State of Rhode Island undertook to remake "America" by offering a gold medal for an original tune adaptable to the words. A new tune was found and the "New America" was published, but everybody still sings the dear old "America."

The critics have attempted to improve "The Star Spangled Banner," but have met with a tempest of opposition.

Indiana enacted a law "providing that the improved (?) version of 'The Star Spangled Banner' shall not be used in public school textbooks in that State, and that schoolbooks containing it shall not be purchased or put in the hands of school children."

Love for the old songs and love for Old Glory are almost synonymous. Let the old songs stand in all their historic glory, until some philanthropist, like Carnegie, with his golden wand shall pave the way for composers and publishers to the hearts of the people, and lay upon our country's altar a new national song.

WALTER ALLEN RICE.

ADA WARD RETURNS TO STAGE.

After ten years of evangelistic work in Australia and New Zealand, during which she has made almost innumerable converts to Christianity, Ada Ward, the English actress, has returned to the stage. At the Ocean Street Congregational Church, Sydney, N. S. W., she bade farewell to that city on May 12. The pastor, Rev. F. B. Cowling, said he did not agree with those who argued that Miss Ward should not resume her stage career, adding that he had never heard that a converted lawyer should forsake the law.

Miss Ward told of her life, her conversion and her heroic labors in the mission field, encountering not alone the manifold discouragements common to such work, but also the prejudices of many narrow-minded clergymen and lay brethren who were reluctant to accept even a converted actress as a missionary. And lo! the sisters proved more antagonistic than the brethren. At length Miss Ward became convinced that she was tolerated merely because she could draw money to the coffers of those who spitefully used her, and hence her return to the drama.

"It must not be thought that I am losing faith now by my resolve," she said. "I am going to take up my stage work in London. But I am not going to give up my church work. I believe I am going to do great things among the people of the stage. I want to bring the Church and the stage together. It is true that it has been tried over and over again and failed, but I am going to try. It is my intention to get the use of the theatre where I am performing on Sunday, and by that means I expect to get the theatrical people to come around me."



WILLYS-OVERLAND BAND, OF TOLEDO, O., NOW ONTOUR (See page 15)

PERSONAL

HYDE.—When a splendid performance of a light opera swings a number of singers into personal popularity, it sometimes happens that the leading tenor is left behind; but it did not happen that way with the Robin Hood revival. Walter Hyde, accustomed to the competition of grand opera singers, always made his voice heard, clear and strong. The fact that he was chosen to sing the title-role in such brilliant company was in itself a tribute to his ability. Mr. Hyde began his career in England, singing in a church when only five years of age. He sang six years in the Chapel Royal, London, with the court title of Esquire, and sometime later he became a concert singer. His greatest popularity was attained when he sang in Covent Garden. By this time he had attracted the attention of American managers, and he was brought over to America for the season of 1910-1911 at the Metropolitan Opera House. With his engagement there completed, he took the leading tenor role in a Madame Butterfly company.

RUYSDAEL.—The Will Scarlet of the Robin Hood revival graduated from the engineering course at Cornell. Basil Ruysdael may have been a good engineer—perhaps he is now—but without going to a vocational school he found other work more to his liking in the Savage Grand Opera company. He was with that organization from 1902 to 1905. More ambitious than ever, he went to Europe and studied German opera. He succeeded rapidly enough to be chosen for prominent basso roles in both Berlin and Vienna, but moved on again and began, in Paris, the study of the Italian and French schools of composers. When he had acquired this thorough training he was brought over by Andreas Dippel to the Metropolitan Opera House. The photograph of Mr. Hyde and Mr. Ruysdael on this week's cover is by White.

CAMERON.—In the cast which has been chosen by Klaw and Erlanger for The Count of Luxembourg, Frances Cameron will have the role of Juliette. Miss Cameron appeared in the original cast of The Merry Widow, in the part of Olga. When the operetta was sent on the road she was given an opportunity to sing Sonia in one of the companies, and she made such a good impression that, at the request of Henry W. Savage, she signed a three-year contract. Her last appearance on Broadway was as one of the Two Little Brides, with James T. Powers.

UNIT ORCHESTRA FOR THE CENTURY.

With a regular orchestra brought back into the body of the Century Theatre next season by Liebler and Company, the management will also introduce that novelty called a unit orchestra. This is an instrument that looks like an exceedingly complicated organ, but as the organ is supposed to have combined orchestra sounds this instrument is much more accomplished. It has three separate keyboards, one for stringed instruments, one for wind instruments and one for brass. The operator has many other parts of the apparatus to watch, but electric contact saves him from pumping.

The unit orchestra, called the Hoppe-Jones, after its inventor, will be used in the Century Theatre for incidental music. It now reposes in the Vanderbilt Room. There are said to be only three in this country so far, one in the Cort Theatre, Chicago, and the other in a Buffalo hotel.

TWO NEW FRAZEE PRODUCTIONS.

Having secured Eugene Walters's newest play, H. H. Frazee is gathering a strong cast. Robert Edeson, Wilton Lackaye, Max Figman, and Rose Coghlan have already been engaged, and Mr. Frazee tells a Mirror representative that he is negotiating with a star well known in New York and London for the principal feminine role. The Walters play, renamed Fine Feathers from the original title, Frocks and Frills, will be produced at the Cort Theatre, Chicago, Aug. 11. Wilton Lackaye will go over to Oliver Twist when that play is sent out by Liebler and Company.

Mr. Frazee will put on Bachelors and Benedicts, a comedy by Jackson D. Haag, of the Pittsburgh Post, in New York, on Sept. 2. He does not wish to announce the name of the theatre he has secured for this, or the theatre in which he will run Ready Money, until his new theatre in Forty-eighth Street is completed.

CONGRESS TACKLES IMMORTALITY.

A bill to create a "National Institute of Arts and Letters" got by the House of Representatives in Washington on June 17, and will now engage the consideration of the Senate. The "institute" is to be chartered in the District of Columbia and its membership, limited to 150, will comprise such living "artists, authors, musicians and other contributors to American education" as may be tried in the balance and found eligible to class as immortals. As yet a complete list of the select 150 approved has not been made public, but it is said



FRANCES CAMERON.

that George Ade and a few other Indiana literati have been branded "O. K." by Congress.

"PINAFORE" AND "THE MIKADO" CASTS.

When Pinafore is revived once more Thursday and Friday nights at the Casino, Arthur Cunningham will sing the part of Sir Joseph. Mr. Cunningham replaced Richard Temple in The Pirates of Penzance last week. Others in Pinafore will be George J. MacFarlane as Captain Corcoran, Arthur Aldridge as Ralph, De Wolf Hopper as Dick Deadeye, Eugene Cowles as Bill Bobstay, Blanche Duffield as Josephine, and Viola Gillette as Little Buttercup. The Mikado will be given on Saturday at two performances with this cast: George J. MacFarlane as the Mikado, Arthur Aldridge as Nanki-Poo, De Wolf Hopper as Ko-Ko, Eugene Cowles as Pooh-Bah, Arthur Cunningham as Pish-Tush, Blanche Duffield as Yum-Yum, Alice Brady as Pitti-Sing, Louise Barthel as Peep-Bo, and Kate Condon as Katisha. The organization, which will give a repertoire of four Gilbert and Sullivan operas, will begin its tour at San Francisco early in July.

"ROBIN HOOD" TO CLOSE SATURDAY.

The desire of the singers to get away for the summer will bring the engagement of Robin Hood, at the New Amsterdam, to a close on Saturday. Walter Hyde, Basil Ruysdael, Florence Wickham, and Carl Gantvoort will speed to Europe, and the rest of the cast will scatter until Robin Hood opens again in August at the Knickerbocker Theatre. Other principals had already run away without waiting for the regular closing. During its run the opera has shown some of the best box-office receipts that any attraction has produced at this season of the year.

"THE QUAKER GIRL" FOR SOUTH AMERICA

In October The Quaker Girl is to be presented in Rio de Janeiro. This will be the first time that a modern English musical comedy has been translated into Portuguese, the official language of Brazil. After playing a number of cities in Brazil, the company will tour South America, playing The Quaker Girl in Spanish.

GREET'S CHICAGO SEASON A SUCCESS.

CHICAGO, ILL. (Special).—Ben Greet's most worthy achievement in this locality was his revival of A Midsummer Night's Dream, which closed an engagement of four weeks at the Auditorium Theatre last Saturday night. The engagement had been scheduled for only two weeks, but was extended because of an increasing patronage. The last week, during the Republican National Convention, business was very good. The orchestra of the Chicago Opera company, under the direction of N. B. Emanuel, rendered the incidental music from Mendelssohn's score. Singers from the chorus of the opera company and a ballet made up of dancers from the same organization rendered the incidental vocal music and terpsichorean figures for the spectacle. The dances were arranged by Madame Marie Jung and Mrs. Lou Wall Moore, and their beauty contributed materially to the effectiveness of the revival as a whole. The instrumental music was delightfully rendered by the orchestra. Naturally, the spectacular side of the fantastic play was the most appealing. The scenery was satisfying. The big stage of the Auditorium made it possible to attain the necessary perspective for an observer's enjoyment of the Athenian palace and the deep forest settings. Mr. Greet gave an intelligence performance as Bottom, the weaver, and his company gave a much better account of itself than on some former visits to Chicago. George Vivian made a decided hit as the sprightly Puck. Oscar Pefferle was admirable as Theseus, the Duke of Athens. Other members of Mr. Greet's organization deserve credit for their individual performances. It was a revival better than had been anticipated by Chicago; and perhaps its reception was better than its projector had anticipated. At any rate, Mr. Greet closed a prosperous season, with tentative plans for another revival in the Auditorium, or some other large theatre here early next summer.

H. C. BAKER.

VAUDEVILLE RUMORS DENIED.

Industriously circulated rumors to the effect that the Shuberts had arranged a vaudeville combination with the United Booking Offices led last week to flat denial from those in authority at these offices. J. C. Matthews, booking manager for the Independent Pantages Circuit, admitted that he had been approached on the subject, but stated that present arrangements would continue unchanged. D. F. Hennessy, in charge of the Family Department of the United Booking Offices, was made a mark for persistent rumors that he would relinquish his position to go with the new outfit.

"There has never been anything further from my mind," said Hennessy, "than giving consideration to any proposition from the Shuberts or their representatives. I know what side my bread is buttered on. For the last twelve years I have been an executive of the United Booking Offices, and I shall not make a change from what I know to be a certainty to what I know to be an uncertainty. I am absolutely going to remain with the United Booking Offices as long as my work is satisfactory to the executives of that office."

EMMA TRENTINI'S NEW OPERA.

The new opera in which Emma Trentini will be seen next season, under Arthur Hammerstein's management, has been christened The Firefly. Rudolf Friml has composed the music and the book is by Otto Hauerbach. In the company will be Arthur Deacon, Craig Campbell, Henry Vogel, Marie Horgan, Ruby Norton, Sammy Lee, and Mlle. De Rosa. Fred Latham will stage the production.

NEXT WEEK'S MIRROR

Next week's Mirror will be brighter, newer and more readable than ever. The third article on the subject of fire prevention in theatres will be a leading feature, being an interview with an expert, L. R. Hoff, of the Johns-Manville Company. There is also an exceedingly valuable contribution by Marie Rappold, a soprano of the Metropolitan Opera company, on the subject of acting in grand opera, and a delightful interview by Chauncey Parsons with Molly Pearson. Other features are The Motion Girl, the Editor's Letter Box, the Callboy, The Usher, reviews of new plays, an enlarged stock news department, motion pictures, and hundreds of items of news regarding plays and players the world over.



THE MATINEE GIRL



NEXT week begins the exodus of those little players who are affiliated with the Stage Children's Fund to the country. Twenty of them will leave on July 1, and one hundred will have a fortnight's playtime out of town before the next season begins.

The organization, it will be remembered, has given three benefit performances to that end in its brief life of eighteen months. The society's ultimate aim is to establish a temporary home for stage children in New York similar to the Charlotte Cushman Club for grown-ups in Philadelphia. The president is Millie Thorne, the vice-presidents Mrs. S. Ludlow Neldinger, Dr. Ida C. Nahm, Mrs. Sol Smith, Frances Starr, and Pauline Frederick. On the list of directors we find the names of Truly Shattuck, Annette Kellermann, and Mrs. Sally Cohen Rice, and I note George Arliss and Eddie Foy among the members.

Favorable reports reach me of the progress of Truly Shattuck toward health. Miss Shattuck, who has been for some weeks the guest of Nora Bayes, has discarded her invalid chair and goes about with the slight support of a wand-like cane.

That which Sidney Valentine characterized as "the glorious uncertainty" of the life theatrical has manifested itself in the case of Ada Dwyer. Miss Dwyer had settled comfortably into the placid domestic sphere at Salt Lake City. She was paying and receiving calls and gathering roses in her father's garden, forgetful of the psychology of the criminal, when a telegram arrived that overturned and emptied her Summer air castles. It summoned her to San Francisco to assume once more the cuticle and other outward garments of Frisco Kate in *The Deep Purple*. But the law of compensation has operated. Instead of the roses and peace of her home, Miss Dwyer has received roseate reviews of her performance, her name in newspaper headlines, and recurrent inquiries, which no one is able to answer, as to why her stellar qualities have not yet been utilized by a sagacious manager.

That she will be glad to welcome her friends at her Summer home at Dudley Street, Ventnor, a suburb of Atlantic City, after July 1, is the news brought by aristocratic cream-colored cards sent by Mrs. Alexander Moore (Lillian Russell) to this city last week.

To Post Road, Rye Beach Avenue, at Harrison, N. Y., a carload of pleasure seekers, chiefly players, will go on Saturday evening to the barn dance to be given by Mrs. Virginia Harned Sothern. Mrs. Sothern's hospitality is so proverbial that every invitation has been accepted.

Violet Romer and the stately, fair-haired artist whom she calls "Motherbird" are preparing for a vacation in the Maine woods, to begin July 1.

Janet Barington, Jack Fedris's actress-author wife, who, he says, is so literary that he offers in evidence a deposition that she was born pen in



NANCE O'NEILL AT VERSAILLES

hand, is an ardent suffragette. She marched in the parade of the faithful last month. One incident only ruffled her composure. Miss Barington's liking for cats is as pronounced as that of Ella Wheeler Wilcox. She always has at least four of the blinking, sphinx-like beasts in her apartment. One ill-conditioned spectator of the parade, knowing this intimate fact, bawled from a window, to the accompaniment of the writing actress's blushes: "Janet, why don't you stay at home and mind your cats?"

Mr. and Mrs. Richard Barriscale, who have given nineteen children and grandchildren to the stage, celebrated the sixtieth anniversary of their wedding recently. Their daughter, Mrs. Taliaferro Abeles, entertained them for the week at the Hotel Abell at Long Branch. Their daughter and granddaughter, Mabel Taliaferro, gave a dinner in their honor on the wedding anniversary.

Grace Livingston Furniss is at work on a play with the human and humane theme of a woman who tries to get her brother out of Wall Street to save his soul. Her comedy, *Mrs. Jack*, has been compressed into a vaudeville sketch by its former star, Alice Fischer.

Who doubts that the stage furnishes the world philosophers as well as entertainers, read this response which I heard Ruth St. Denis, the Orientalist and dancer, make to the conventional greeting, "How are you?" "I have health and work and am reasonable. Therefore I am happy."

A magazine, as a circulation tickler, has been

carrying on a "What kind of a man do you want for a husband?" contest. It published the photographs of actors of differing types. More than fifty per cent. of the maidens who responded chose Charles Richman as a representative husband. Donald Brian was his chief competitor.

Florence Nash, before beginning rehearsals of her part as a slum type in *The Charity Girl*, which disinterested spectators of first rehearsals say is another *Belle of New York*, was in the final audience of *Kismet*. Behind her sat the usual pair of know-it-alls. By them Otis Skinner, in rags at the church door, was correctly labeled as Hajj, the beggar. But when, shorn of rags, he came forth a splendid creature in satins and jewels, the male purveyor of information said to the female, "That's Otis Skinner."

"What part is he playing?" asked his companion.

"*Kismet*, of course," was the reply.

Miss Nash also, while relating her sufferings, recalled the query of one of the audience who witnessed the vaudeville sketch *Victor's Musical Melange*.

"I suppose that man's Victor?"

"Yes."

"Then his wife must be *Melange*."

Eva Davenport is heroically refraining from her annual relaxation at her beloved Block Island. With Spartan-like fortitude, she is staying at home to take a reduction treatment. By aid of electricity, she is fading away at the rate of eight pounds a week.

Frank Jefferson, the only non-professional son of the late revered dean of the boards, is unconsciously seeking the family level. The Wall Street firm by which he is employed has assigned to him the duty of entertaining visitors.

Cyril Scott tells this disciplinary tale by which he brings about the cranial diminishing of himself and his friend and stage confrere, De Wolf Hopper:

"My wife and a friend, while watching the last performance of *Patience*, said, when I as Grosvenor came on: 'Cyril ain't as much of a boy as he used to be.' While Mr. Hopper and myself were departing together, the woman behind my spouse lost her patience: 'Ain't them silly antics for a couple of old crows?' she said."

Antoinette Walker, between whiles, is trying playwriting. She is dramatizing a children's story for a juvenile cast. I have before pointed out on this page that actresses, as well as mere laywomen have their matinee idols. Antoinette Walker has not gone out of the family for hers.

"You've never seen my cousin, Walker White-side's, best work, if you haven't seen his *Hamlet*, she has the habit of saying fervently: 'And his voice? Why, New York's never heard that wonderful voice. He's kept it back in *The Typhoon* and in *The Melting Pot*. It's a perfectly beautiful and overwhelming voice.'" **THE MATINEE GIRL.**



REFLECTIONS



Louise Kent has elaborated her vaudeville playlet, *Sold*, into a three-act play entitled *The Previous Adventures of Dick*, and it is possible that Henrietta Crosman may give it a trial.

Joseph W. Stern and Company, music publishers, of this city, have won their action against the Carl Laemmle Music Company, of New York and Chicago, for an injunction and accounting in connection with the publication of the song, "I'll Change the Thorns to Roses."

The Victoros family of Greek dancers were shipped back to Athens last week by the United States Government, which had conducted certain investigations as to their characters.

Phonographic records of the voices of famous opera singers were again deposited in the vaults of the Paris Opera last week, to remain hermetically sealed for a century, at the expiration of which they are to be opened that the folk of that later day may listen to the voices of the present time. The custom of laying away such records each year was instituted in 1907.

The Children of the Don, grand opera by T. E. Ellis (Lord Howard de Walden) and Josef Holbrooke, was unsuccessfully produced on June 15 at the London Opera House. The critics were almost unanimous in denunciation.

Jacob Epstein has designed a unique monument of ancient Assyrian type for the grave of Oscar Wilde in the cemetery of Pere la Chaise, Paris.

An operatic festival will be held July 3-7 at Nyslott, Finland, when Erkki Melartin's opera, *Aino*, will be sung in the ancient castle of Olofsborg, with Aino Ackte in the title-role.

Frank M. Welch and Irene Earle were married at Cumberland, Md., on June 12.

Ruza de Koritic, an Austrian dancer, has sued the New York City Railways Company to recover \$5,000 damages for injuries alleged to have been sustained by spraining an ankle in alighting from a street car.

Charles Klein's drama, *The Third Degree*, was produced by Arthur Bouchier on June 17 at the Garrick Theatre, London, under the title of *Find the Woman*, making a generally favorable impression, if not duplicating its American success.

Andreas Dippel has secured for this country Leoncavallo's operetta, *The Queen of the Roses*, which was first heard in Rome on June 20. It is



EVELEEN DUNMORE.

Who Alternated with Chaline in *The Rose of Panama*. Engaged for *The Glassblowers*.

this composer's first light opera, and will be presented here in English.

The will of Mrs. Augusta Conried, widow of Heinrich Conried, was probated in this city last week. The entire estate, valued at \$95,106.72, is left to her son, Richard G. Conried.

Joseph Rosenthal, Morris Blanger, and Louis Wilson, recently sentenced by a police magistrate for ticket speculating, appealed to the Court of General Sessions, in which Judge Swann confirmed the decision last week, and the men had to serve three days each in the workhouse.

Manager William Cradock, of Cumberland, Md., underwent an operation for appendicitis at the hospital there on June 14, and is still in a serious condition.

Oscar Hammerstein has cabled a denial of the report that he would quit London and return to this city to re-enter the grand opera field here. Mr. Hammerstein stated that George Blumenthal, who was quoted for the story, had no authority to speak for him.

Henry E. Dixey has sued Henry W. Savage to recover \$13,500 alleged to be due under a breach of contract connected with the production of *The Devil* some years ago.

Leo J. Christal has filed an action for divorce against his wife, Rose Marston, at Reno, Nev.

Charles Hawtrey is going to produce in London next Autumn a new play, *Gen. John Regan*, by George A. Birmingham, which is the *nom-de-plume* of the Rev. James O'Hannay, a Roman Catholic priest, of Dublin. George C. Tyler has secured the American rights.

Edmond Rostand is collaborating with Le Bargy in writing a new drama, *Don Juan*, based upon Moliere's masterpiece. Rostand is working at his country home, Cambo, in the Pyrenees, where Le Bargy will soon join him. It is their purpose to bring the classic up to date.

Mr. and Mrs. Alexander P. Moore (Lillian Russell) have purchased the old Knox mansion at Knoxville, Pa., near Pittsburgh, and will redecorate and refurnish the place with a view to entertaining during the next social season.

Nan Hewins, of the vaudeville team of Toomer and Hewins, purchased last week a piece of property of the Van Cortlandt Estate, on Bailey Avenue, near Broadway, this city.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

June 26.

OSCAR ASCHER, now presenting a repertoire of plays in Australia.

RUTH BENSON, who is sometimes seen in the support of her husband, Holbrook Hill.

ELSA LEHMANN, German actress, favorite at the Lessing Theatre, Berlin.

MAY IRWIN.

FRANKLIN RITCHIE, now with the Butterfield Players, Washington, D. C.

YVETTE SEABURY, now playing *Trouble* in David Belasco's *Madame Butterfly* company.

June 27.

CAROL BUTLER, with Wagenhals and Kemper's attractions last season.

FRANCES GOLDEN FULLER, talented child actress, who has been in school since closing with *The Traveling Salesman*.

MAY IRWIN, who will again be seen in *She Knows Better* Now.

CARROLL MCCOMAN, now appearing in stock at Hartman Theatre, Columbus, O.

HARRY MCKEN, who was stage-manager for *Leigh De Lacy* Stock during the Trenton engagement.

REGINALD MASON, one of the two husbands in *His Neighbor's Wife*, and later with *When It Comes Home*.

JAMES B. METCALFE, intrepid play reviewer for *Life*.

EVELYN MOORE, lately under William A. Brady's management.

ANTOINETTE PERRY, who retired at the time of her marriage, and is now living at Denver, Col.

HARRY TIGHE, usually in Chicago productions and in vaudeville.

CORA TANNER, married and retired to private life.

LEILA SHAW, now with Phillips-Shaw Stock at Grand Opera House, Toronto, Can.

HENRIQUET D'ORIE, directing and playing character parts with the Majestic Stock, Montgomery, Ala.

June 28.

EDNA CONROY, prominent as one of the vampires in *A Fool There Was*; now Mrs. William Courtleigh.

MADON CARR COOK, remembered in Mrs. Wiggs of the Cabbage Patch; mother of Eleanor Robson.

WILLIAM COURTLEIGH, who is again to appear in Augustus Thomas's new play, *When It Comes Home*.

DAVID HIGGINS, author-actor, lately in tabloid version of *At Piney Ridge*.

BLANCHE SHIRLEY, with the Richmond Stock, Troy, N. Y.

CHARLES HAMPDEN, seen here in *The Blue Bird*.

OTIS SKINNER, who will again be seen as Hajj in *Kismet*.

VALESKA SURATT, now playing in vaudeville in *Cabaret a la Carte*.

June 29.

JOSEPH CARL BRIEL, author of the incidental music of *The Climax*.

IRVING BROWN, well remembered for her performance of *Mytil* in *The Blue Bird*.

D. C. PERCIVAL, with the Coburn Players.

JOHN POLLOCK, press representative and playwright.

ROBERT TANSLEY, youthful player of boy characters.

June 30.

MARIE DAINTON, seen in London in the revue, *By George!*

CHARLES VERNON FRANCE, London favorite.

WALTER HAMFORD, recalled for his work in *The Servant in the House* and *The City*.

NORAH LAMISON, several seasons with the Sothorn-Marlowe company.

JIMIE JIMISON, with Corse Payton's Stock company.

PAUL MCALLISTER, leading man of the Prospect Theatre Stock company, this city.

HENRY NORMAN, prominent in principal opera roles.

GENEVIEVE REYNOLDS, for several seasons with Robert B. Mantel.

CHARLES McEVOT, dramatic author and prolific contributor to contemporary magazines.

GEORGE C. SEALEY, pleasantly remembered in *The Country Boy*.

ROSE ELIZABETH TAPLEY, under the management of the late Henry B. Harris for several seasons.

WHITE WHITTLESBY, now a successful New York real estate man.

July 1.

FORBES DAWSON, formerly actor, now engaged in play-writing.

LORA LIES, musical comedy favorite.

TOM McNAUGHTON, in *The Spring Maid*; husband of Alice Lloyd.

AUBREY NOYES, stage director of Appell Stock, Niagara Falls, N. Y.

NIGEL PLAYFAIR, now in *The Mind-the-Patent Girl*, Duke of York's Theatre, London.

CHARLES M. WALCOT, veteran actor, seen here with Ethel Barrymore.

PAUL WILSTACH, who dramatized *Thais* from the novel by Anatole France.

July 2.

EDWIN BARBOUR, well liked stock stage director.

RUDOLF BESSIER, author of *Don and Lady Patricia*.

HAYDEN STEVENSON, popular stock leading man.

GERTRUDE LAWRENCE, the good looking member of Lawrence and Redway, entertaining vaudevillians.



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Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or some *de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

ADVISING "THE MIRROR"

APPARENTLY not very many readers care a rap about a so-called fashion page in *The Mirror*. Excepting the three first letters received some time ago, lamenting the fact that "Silk, Satin, Calico, Rags," had been discontinued, only one reader up to this writing has expressed an opinion on the subject, leading to the inference that the temporary spasm of interest in the page was possibly "induced." The one kind friend to comment on the matter in response to the editor's request, was Epes W. Sargent, who wrote that he had plenty of rags at home, that silk didn't agree with his temperature, and that the page needn't be resumed in *The Mirror* on his account. Great joker is Epes. He should remember, however, that the request for advice was addressed to ladies, not gentlemen.

On other features of *The Mirror*, however, considerable interest has been exhibited by various readers. Two correspondents and an ex-correspondent have criticized the recently adopted policy of handling news under department or special headings, instead of the headings of cities and towns. The reasons for this change are set forth on the correspondence page this week (see page 20). Other readers, notably those interested in stock and repertoire, have commented in warm approval of the change. They now know where to find practically all of the special news in which they are particularly interested, without being put to the necessity of searching through pages of letters from the hundreds of *Mirror* correspondents whose reports are sent in weekly.

In this change, however, there is no reflection on *Mirror* correspondents. No paper, probably, in the country (certainly no amusement paper) has a more extensive list of special representatives than *The Mirror*, and we are proud to say that substantially every one of them is a credit to the paper. *Mirror* correspondents have been distinguished for years for their high character and capabilities, and it has always been considered an honor to be numbered among them. Naturally, therefore, *The Mirror* feels proud of them and of their aid. In editing their weekly letters and classifying their news under special headings or in departments such as Stock, Repertoire, etc., the purpose has been to give the news greater prominence and the correspondents greater credit.

FINDS "THE MIRROR" BETTER.

To the Editor of *The Mirror*:

You ask for advice on how to make *The Mirror* better. To my mind you don't seem to stand in much need of advice. I have noticed great improvement in the paper recently, and I am glad of it, because *The Mirror*, of all theatrical or amusement papers, is the one I like most to see improve. It has more live news in its pages now than I have seen in them before for years. The whole paper seems to have taken on a brighter and more energetic tone. *The Mirror* of the 19th, for instance, was the best ever. The interview with Mr. Johnson, the Fire Commissioner, was worth the price alone. I like the stock news and I like the Letter Box, and I like the cover page, and I like all the paper. So keep up the good work.

STOCK READER.

Gerald Griffin has plenty of time in England to read his *Mirror* with special care, or at least he takes the time, which is only natural, since it keeps him in touch with his friends in America. Hence he is able to pounce on any error that may creep into the columns of his favorite paper. He writes to correct a statement that the Lyceum Theatre of Cleveland, O., built in 1883 and rebuilt in 1885, was the oldest playhouse in that city. "The oldest theatre now operating in Cleveland," says Mr. Griffin, "is the Euclid Avenue Opera House, built by the citizens for John A. Ellsler about 1876 or 1877."

K. B., Detroit, Mich.—(1) There are several players by the name of Charles King. If you will be more explicit we will try to accommodate you with information concerning the person you refer to. (2) Martin Brown appeared in *The Three Twins*, *A Jockey's Luck*, *The Motor Girl*, *The Belle of Brittany*, and *Up and Down Broadway*. A Martin Brown also appeared in *Convict 990*, and a Martin G. Brown was in *The Other House* and *Poor John*. Inquirers for information concerning players should give as much help as they are able to in the way of identification.

N. I. M., Brooklyn, N. Y.—You might submit the manuscript of your act to Joseph Hart, N. Y. Theatre Building, or Arthur Hopkins, 1403 Broadway. If the act is as good as your friends say it is, either of these gentlemen ought to be glad to produce it.

B. L. B., New York city.—George Allison, "for the past season playing in the Crescent Stock, Brooklyn," is now Summering in Brookline, Mass. He is considered a very good actor, indeed.

B. A., Fort Wayne, Ind.—(1) Virginia Drew Trescott died at the Flushing Hospital, Flushing, L. I., Dec. 31, 1911. (2) Melbourne MacDowell was in vaudeville recently. He is now at Queensboro Heights, Queensboro, L. I.

Recent Inquirer.—Robert Tabor is with the Proctor Stock in Newark, N. J.

BOOK REVIEW.

THE CANADIAN THEATRICAL GUIDE, Vol. V., by H. Quintus Brooks. Published by the Canadian Theatrical Guide Co., Montreal, 1912. Price 50 cents.

This fifth annual issue of the Canadian Theatrical Guide is a handy little paper-bound booklet of sixty pages, with route sheet and date book added. Every city and town in Canada that boasts a theatre is listed, with complete information as to population, house capacity, stage dimensions, hotels, railroads, newspapers, etc. In a preface Mr. Brooks calls attention to the phenomenally rapid growth of population in the Dominion, notably in Alberta, Saskatchewan, and North Ontario. The extra pages provided for notes as to dates and route indicate that the Canadians appreciate the virtue of United States holidays. For all such occasions indigenous to this republic, even the newly acquired Columbus Day, are religiously recorded, whereas our neighbors on the north seem to be rather inadequately endowed with holidays of their own.

ENGAGEMENTS.

For the sixteenth annual tour of John W. Vogel's Minstrels, opening early in August at Dayton, O.: Tommy Donnelly, Harley Morton, Bobby Gossens, James Conroy, Eddie Oliver, Carl Helman, Lew Denny, Jerry LeRoy, Cozie Galbreath, and Frederick B. Moore. Ted E. Galbraith is general representative.

Vivia Ogden, re-engaged for next season in *More Sinned Against Than Usual*, which Arthur Hopkins will offer again in vaudeville.

THE CALLBOY'S COMMENTS

An interested reader, who scarcely can have been actuated by personal animosity, since we have never met, has taken upon his anonymous self the possibly disastrous consequences inevitably involved in springing upon me a conundrum. I say "possibly disastrous," because, as he must have known, there is ever a chance that his identity might be revealed and one's normal self-restraint may not be relied upon in all emergencies.

It is commonly conceded, I believe, that the lowest form of humor extant is embodied in those fearsome conformations that ring in a medley of play titles in the shape of a highly unimaginable story, such, for example, as "The Man from Home when Forty-five Minutes from Broadway, wishing to reach The City, took The Easiest Way, which was The Limited Mail. In the Bishop's Carriage he met Two Women, etc., etc." Nothing could be more painful than this sort of thing, but the average jest classed as a "daffydill" is a close second as a literary calamity. Next to these in unadulterated horror, to my mind, comes the regulation conundrum. Hence my wish that the gift might give me the power to interpret the purpose, whether malevolent or merely imbecile, of the person unknown who has hazarded the opinion that I could not guess the answer to his baffling proposition. I pray you be seated in judgment. Here it is: "Two boys in swimming crawl out of the water and chase each other along the side of the brook. Why is their performance like a play formerly acted by Ward and Vokes?" He who pushed this at me said nothing about a prize for the correct answer. No more, in characteristic modesty, do I. But I've got it all the same. Have you?

Admitting, for argument's sake, that there may be some few as yet undiscovered things theatrical that George M. Cohan cannot do, it is none the less in order to indomitable the thinly veiled hint of a prospective development that is contained in this pronouncement, attributed by the erudite Edwin Wallace Dunn to Mr. Cohan himself:

"Grand opera is just musical melodrama gone mad at Delmonico prices, and the taste for the crazy stuff does not become rampant until a man has harvested his first million or so. In the meantime I gather in his small change feeding the budding Cossus with homeopathic doses of melodramatic musical comedies. Some of these days I'm going to underwrite one of those highbrow yodels that they pull off at the Metropolitan at ten dollars a plate. I'll turn it into ragtime doings with localized situations, and then just you watch the diamond horseshoe bunch trail to my tepee."

Assuredly there is a gorgeous treat in store if we really are to have the Metropolitan repertoire served in Cohanesque style. Most of the Wagnerian ebullitions should loom up stunningly under such treatment—especially *Die Götterdämmerung*.

More than one or two observant persons, having read with delight and surprise the announcement of the forthcoming presentation of *The Herford* at the Hudson Theatre, have remarked upon the good time ahead when we might see Beatrice and Oliver Herford in the same bill. They forget Viola Allen's New England tour last Spring in *The Herford*, a play by Rachel Crothers, not related in any way to Beatrice Herford, the scintillant monologist, or to Oliver of that ilk, the clever artist, author, and adaptor. I don't recall that Oliver Herford has ever acted in public, but he has achieved repute for a rare gift of repartee on social occasions.

Acton Davies has written, if memory serves, about a dinner that occurred along in the days when Mrs. James Brown Potter was engaging much of the public's attention, and at which both her distinguished relative, the late Bishop Henry C. Potter, and Oliver Herford were guests. One of the speakers made rather sarcastic allusions to the good bishop's theatrical relation by marriage. Perhaps the eminent prelate might have felt discomfited but Mr. Herford's quick wit forestalled such embarrassment.

"Oh, well," he remarked promptly, "actresses are apt to happen in the best of families."

Speaking of the same Mrs. Potter, it is interesting to learn by a London dispatch that she whose fame began with "Outlaw Joe," has gone in for matters occult, especially for the "Cycle of Lives" theory, which it appears is exemplified by any one who can tell you offhand just whatever manner of being you may happen to have

been in a previous existence, presuming that you have had one or more of such. Her tea or dinner guests she entertains with graphic descriptions as to the behavior of their respective spirits in earlier incarnations, and it is avowed that she contrives as a rule to describe just the right sort of a prototype.

According to Mrs. Potter, a whole bunch of spirits, whom we had supposed already translated to another realm, are still hanging around on this mundane sphere, each awaiting a favorable opportunity to make another lap on the humanity circuit. Among the spirits with whom the actress-seer has chatted informally are those of Lucretia Borgia, Napoleon Bonaparte, and Cardinal Wolsey, a formidable trio to be sure, and one that I should not care to meet single-handed unless I had a gatling gun, some fire extinguishers, and the police reserves up my sleeve.

Were it only feasible to materialize a few of these loose entities and get their reminiscences together for a series of revivals in which each would appear as his or her own original historical character, ought not that to be a card to draw the multitudes? And yet how many of these immortal personages—though they might "come back" to assume the roles that in life they wrote so indelibly upon history's page—could ever be expected to act these parts even tolerably? How many living men and women can go upon the stage to-day and deport themselves as they do in real life?

The International Association of Masters of Dancing met in Chicago recently, prudently making a getaway before the Republican Convention became violent. The professors roundly denounced the turkey trot, the grizzly bear, the bunny hug, the Texas Tommy and all the other similar horrific inventions that have masqueraded as dances, and one high authority on matters terpsichorean placed the blame where probably it belongs.

"There is only one cure for fantastic dances," said he. "Ragtime music makes ragtime dancing. There has been no real dance music written in recent years, and until there is we will have no real dancing."

So much for the cure. There was also given out an opinion that "partners in a dance should be from five to eight inches apart in order to give the bodies room for the graceful movements of the dance." This stipulation is far more likely to be respected on the stage than in everyday social circles, where it certainly may not be expected to find indorsement or even encouragement.

"On with the dance!" THE CALLBOY.

THREE PLAYS CLOSE.

CHICAGO, Ill. (Special).—The Quaker Girl is still at the Illinois Theatre. Officer 666 is amusing patrons of Cohan's Grand Opera House. A Modern Eve remains at the Garrick Theatre, and Ready Money keeps the doors of the Cort Theatre open. Kiele Janis's company in *A Slim Princess* closed last week at the Studebaker Theatre. Within the Law, at the Princess Theatre, also closed its run. The Divorce started through at McVicker's Theatre last week, closing Saturday night. Cliff Gordon's German political orator was a convention week feature at the Maestri Theatre and he amused crowds of visitors to the city. Four downtown theatres have motion picture entertainments. They are the Lyric, the Palace, the Olympic, and the Colonial. At the Wednesday matinee last week Ben Greer's company at the Auditorium Theatre presented *A Comedy of Errors* and Pandora. The revival of *A Midsummer Night's Dream* ended its engagement on Saturday night. H. C. BAKER.

CURRENT AMUSEMENTS.

Week ending June 25.

ACADEMY OF MUSIC—Closed June 15.
ALHAMBRA—Closed June 15.
CASINO—The Pirates of Penzance—4th week—28 to 33 times; Pinaflore—3 times; The Mikado—4 times.
COLONIAL—Closed June 16.
COLUMBIA—The Merry Go-Rounders—3d week.
COMEDY—Bunny Falls the Sirens—35th week—335 to 343 times.
FOX'S—Academy Stock co. in *The Woman in the Case*—12 times.
GAIETY—Officer 666—22d week—172 to 179 times.
GLOBE—The Rose Maid—10th week—74 to 81 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
MANHATTAN OPERA HOUSE—Stock co. in *The Bird Cage*—390 times, plus 12 times.
METROPOLIS—Cecil Spooner Stock co. in *The Play Without a Name*—10 times.
NEW AMSTERDAM—Robin Hood—8th week—57 to 61 times.
PLAYHOUSE—Bought and Paid For—40th week—341 to 345 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in *Sapho*—10 times.
THIRTY-NINTH STREET—Closed June 22.
TREMONT—Stock co. in *The Deep Farnie*—206 times, plus 12 times.
VICTORIA—Vaudeville—Matinee.
WEST END—Cora Farson Stock co. in *The Commuters*—108 times, plus 12 times.
WINTER GARDEN—Whirl of Society—17th week.
WINDMILL MOULIN ROUGE—A Winsome Widow—12th week—64 to 68 times.

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STOCK COMPANY NEWS



CAROLYN GATES.

Leading Woman with the Orpheum Players in Philadelphia, Pa.

WINTER STOCK EXPERIMENT.

Poli Company to Play in Bridgeport—Other Changes in New England Probable.

An indication of a new policy that Manager S. Z. Poli seems likely to adopt is provided by his recent definite announcement that Winter stock will hold away in one of his two houses in Bridgeport, Conn. According to advices received from The Mirror's Bridgeport correspondent, William P. Hopkins, the new Poli theatre, to be occupied this Fall, will be devoted to vaudeville, whereas the structure now in use will house a stock company similar to those successfully operated by Mr. Poli in his chain of theatres during the Summer months.

The announcement was something of a surprise to those familiar with theatrical policies in New England, and points to probable innovations in other cities where Manager Poli is making his firm foothold still firmer. Winter stock has been given few trials in the territory between New York and Boston, possibly owing to the liberal bookings of traveling companies, and more than any other manager Mr. Poli is at the present time in a position to test the experiment. His acquisition of new buildings in the past few years, whether with this end in view or for another purpose, has made feasible the conducting of stock companies without slighting vaudeville.

About six weeks ago he purchased a theatre being erected in Worcester and due to be completed in September. Until the announcement relative to Bridgeport was issued, the supposition was that a policy similar to that successfully maintained in Springfield for some years would be followed. At the Nelson Theatre, Springfield, Mr. Poli has presented motion pictures in conjunction with vaudeville acts the year round without detracting from the patronage of vaudeville at his chief house. Rumor said that he would do the same in Bridgeport and Worcester. Now the compass points in another direction.

With Winter stock in Bridgeport there seems to be a strong possibility of similar organizations being introduced to Worcester, Springfield and other cities where large stock followings have been developed during the Summer months. Mr. Poli seems to be the man to test the territory.

CANADIANS LIKE LEILA SHAW.

With Leila Shaw winning new laurels each week and other members of the company making steady gains in popular favor, the Phillips-Shaw Stock company is playing to big business at the Grand Opera House, Toronto, Can. Last week Billy went strong. Other plays that have caught the Canadian fancy are The Deep Purple and The Great Divide.

THEIR ROMANCE IS REAL.

Lillian Touzet, leading woman, and Henry E. Gowland, leading man of the Arcade Theatre Stock company, New Orleans, La., were married in New Orleans at 6 o'clock in the morning of June 12. Sam Salvatore and Tilly Touzet, soubrette of the company, attended the couple, who spent four days in Covington, La. The entire company rested during the absence of the bride and groom, and performances were continued June 17.

JERSEY CITY STOCK.

Edna May Spooner and her capable company are packing the Orpheum Theatre, Jersey City, N. J., at two performances a day, presenting half-hour playlets in a satisfactory manner. The pieces are carefully staged and there is plenty of animation to them. A Breach of Promise was given June 17-18, and it was capitally played. Miss Spooner as the amateur actress kept her audiences in good humor by her clever work. Mary Gibbs Spooner and Bernard Briggs as the country folk were excellent. Arthur Behrens as the lover and Harry Fisher as his friend were well cast. Loretta King was also good in a small part. Vaudeville and moving pictures complete a good programme. A Matrimonial Laugh was put on June 20-22, with souvenirs one day each week.

The last week of the Gotham Stock company at the Monticello Theatre, Jersey City, commenced June 17, when A Parisian Princess was capitally rendered by this favorite aggregation. Margaret Elliott in a dual role played the two distinct parts in a finished manner. Earl Talbot as Lawrence Claymore was convincing and Hans Wagner as George Washington had the best comedy part of his engagement in Jersey City. The five acts were well staged. Motion pictures were put on June 24, to be continued for the remainder of the Summer season.

W. C. SMITH.

STOCK POPULAR IN TOLEDO.

The Keith Stock company of Toledo, O., under the stage direction of Wedgwood Nowell, presented for the ninth week of its successful season, June 17-22, an elaborate scenic revival of Romeo and Juliet, with Richard Buhler and Fay Bainter in the title roles. The previous week Love Watches drew capacity houses with Miss Bainter appearing in the Billie Burke role, in which she scored a distinct personal success, further enhanced by her charming Juliet. According to the Toledo papers, Mr. Buhler has become the most popular leading man Toledo has ever seen in stock. His light comedy performances in The Commuters, A Woman's Way, Nobody's Widow, and Love Watches were highly praised. This week he is appearing in the John Drew role in My Wife, while Miss Bainter has the character formerly played by Billie Burke.

BELASCO HUNTS FOR GENIUS.

In quest of actors and incidentally of antiques to add to his collection, David Belasco visited Washington, D. C., on June 15 and attended performances by the stock companies playing in that and other cities within easy reach of New York. The visits were inspired by Will Dean, Mr. Belasco's general stage director, who reported that unusual talent was to be found in Washington and elsewhere. Rumor has it that the famous producer is looking for a leading man and a character actor for use in his coming productions. There was a flurry behind the scenes when Mr. Belasco's presence became known, but the outcome of his visit, if it had any, was kept a secret. He said that he was favorably impressed with both companies, and nothing more. Mr. Belasco has looked over stock companies in several cities and seemingly is determined to detect latent talent wherever it may be.

CLOSE SUCCESSFUL SEASON.

GRAND RAPIDS, MICH. (Special).—The Mary Servos company closed a successful stock engagement at the Majestic Theatre, Grand Rapids, Mich., June 18. The original booking was for six weeks, and the company stayed for ten. Miss Servos has been offered the part of Beatrice that she originated last season in The Master of the House, which will have a New York hearing at the Maxine Elliott Theatre in New York on Sept. 15. The Servos company includes Henry Mortimer, Ralph Morgan, Arling Alcine, Arthur Berthelet, Frederick Webber, Charles Husted, Tello Webb, Martha Mayo, Mrs. Eugene Woodward, Grace Hamilton, Grace Gordon, and Leonore Ulrich. Forty-five Minutes from Broadway, the company's last offering, played to capacity houses.

WALTER SCHRIEMAN.

STOCK PLAYERS FOR DES MOINES.

Elbert and Getchell, managers of the Princess Stock company, in Des Moines, Iowa, have been in New York engaging their company for next season, which opens Aug. 25. This will be their fourth season, each successive season being more successful than the one preceding. Members of the company next season will contain these well-known people: Robert Hyman and Blanche Hall for leading business, supported by the following: George Barber, Brenda Fowler, Julia Blanc, Frank Sylvester, Thomas Williams, Jack Barnea, Harry Hayden, Mary Horne. Priestley Morrison has been re-engaged to direct the stage.

TO GIVE LIGHT OPERAS.

COLORADO SPRINGS, COLO. (Special).—Despite the unusual cool and rainy weather throughout the country, tourists are beginning to arrive in gratifying numbers, which presages a prosperous season for amusement purveyors here. Traveling attractions fared well locally at the Opera House, and according to statements made by show managers, Colorado Springs ranks with the "top-notch" Western one and two performance stands. At the present time James Hawley and the Garrick Players are appearing at the Opera House in royalty stock plays, and have been accorded satisfactory public response. They are underlined for the entire Summer season.

On Monday, June 24, the famous Burns Theatre opens for a Summer season of several weeks, and in addition to staging the recent play releases it is planned to present lighter operas. The selection of the company was made largely with that end in view. Preston Kendall, of New York, has been announced as the director, while Joseph D. Glass, a Western product, especially well known in the principal Southern cities in stock enterprises, has been made manager of the producing company. The Fortune Hunter will be the opening play.

CHANGES AT YOUNGSTOWN.

Fanchon Campbell, who has been leading woman with the stock company at the Grand Opera House, Youngstown, O., since the season opened, left last week for her home at Highland, N. Y., where she will rest preparatory to filling a Winter engagement. Ruth Gatter has taken her place. William Jeffrey was obliged to leave the company last week on account of the serious illness of his mother. The vacancy has been filled by Mitchell Harris.

The Hudson Players presented that excellent play of pastoral life, filled with quaint humor and philosophy, Mrs. Wiggs of the Cabbage Patch, at the Hudson Theatre, Union Hill, N. J., June 17-22, to packed houses. The production was adequately staged and the company gave a creditable performance. Alice Butler in the same part was excellent, as was Margaret Greene in the role of Lovey Mary. Frank McCormack as Mr. Stubbins, Fella Krems as Bob Hedding, Vivie Ogden as Miss Hazy, Ione McGrane as Miss Lucy, Winford Voorhees as Mrs. Schultz, Alice Knowland as Mrs. Elchorn, Dorothy Wolfe as Asia, Mary Wolfe as Eurupena, Constance Wolfe as Australia, Harry Bradley as Jones, Lynne Overman as Billy, Paul B. Everton as Mr. Wiggs, and Frank Peterson as Mr. Schultz were among other capable members of the company. Seven Sisters is being played this week.

W. C. SMITH.

Vaughan Glaser and his company opened an eight weeks' stock engagement at the Temple Theatre on Monday in The Witching Hour. Mr. Glaser played Jack Brookfield, the gambler. In his company are Fay Courtney, Charles Carver, Fred Kirby, Martin Woodward, Harrison, Steadman, James Hester, Constance Kenyon and others. Bert Caley is stage director. Miss Courtney will play the title-role in next week's production of The Girl of the Golden West.

George La Guere has become popular in Columbus, Ohio, where he is playing with the Stubbs-Mackay Players. Though he is known in New York only as a juvenile and boy actor, he was liberally praised by the Columbus papers for his performance of Leland, the heavy, in The Deep Purple.

Lillian Gardner closed the season with the North Brothers' Stock at the Metropolitan Theatre, Oklahoma City, and is now visiting friends in Kansas City, Mo. She has been especially engaged by John Wolf, of the Auditorium Theatre, Wichita, Kan., as leading woman, to open there July 7 in The Blue Mouse.

The Fraser Stock company at the Air-Come, Fort Dodge, Iowa, played A Battle Scared Hero and College Chums to good business June 9-15. Arizona was the offering June 17-18.

Members of the Stoddard Stock company at the Springbank Park Theatre, London, Can., are waiting anxiously for warmer weather. Their season has been under way for three weeks and the continually cool evenings have tended to keep people away from the breeze-swept park. The personnel of the company is better than that of previous seasons, and an interesting list of plays has been announced. Jane, What Happened to Jones, and The Music Master were the first three offerings.

Lewis S. Stone has sent in his resignation from the Belasco Stock company, Los Angeles, Cal. It is announced that in the future the Belasco will be a starring house and John Barrymore will make his appearance soon as leading man.

The Wright Huntington Players, now playing at the Grand Opera House, Youngstown, O., will close their season July 6, and Manager J. Fred Miller, of the company, will return to his home in Fall River, Mass.



MAY BUCKLEY.

Who Joins the Colonial Stock, Cleveland, O., for Leading Parts

Mr. Stanley and Miss Fannie Hammond, of the James Hawley Stock company, left Colorado Springs for New York on Monday to join one of William A. Brady's companies.

The Hunter-Bradford Players, Hartford, Conn., presented an interesting double bill June 10-15, at Parsons Theatre. Rudolf Resler's Don was preceded by a one-act drama of Irish history, 1690, by A. E. Anson, who played the chief role. Three of the original company were in the cast presenting Don, Henry Kolker, A. E. Anson, and Olive Oliver.

Rosa Roma, the clever violinist and wife of Manager Sutton, of the Orpheum, has returned to Salt Lake City, Utah, after a week of vaudeville in Denver, this being the closing of her successful season on the Orpheum Circuit. She will now settle down for the Summer as a prominent member of Willard Mack's stock company, at present in the height of a successful season at the Orpheum.

The Dorner Players in Mrs. Temple's Telegram, June 17-22, played to fair business at the Family Theatre, Lancaster, Pa.

Paige-Mabel Stock company, C. W. Ritchie, manager, opened a five weeks' season in Jacksonville, Fla., on Monday.

Proctor's Stock company in Newark closed on Saturday, June 22.

Norman Hackett, who has been playing in stock at the Hartman Theatre, Columbus, O., opened at the Star Theatre, Buffalo, N. Y., on Monday in The Witching Hour, with the Hackett Players, including Harriet Worthington, Dodson Mitchell, and Hugh Dillman. Jessie Bonstelle and her stock company, after playing an engagement in Buffalo, have gone to Detroit, Mich.

Harry O. Stubbs, the versatile stage director of the Stubbs-Mackay Players, at the Olentangy Park Theatre, Columbus, O., was much in the limelight last week as "Spits" Mullins in A Gentleman of Leisure. His acting was admirable.

The Summer season at the Academy of Music, Baltimore, Md., was successfully opened June 17 by the W. T. Carleton Opera company in Gilbert and Sullivan's opera, Patience.

Ida Adair, formerly of the Belasco Alexander Stock company of San Francisco, made her first appearance as leading woman of Poli's Stock company in Bridgeport, Conn., last week. She succeeds Blanche Hall, who will take a much needed rest during the remainder of the Summer.

Carolyn Gates, who has been with the Orpheum Players in Philadelphia, sailed Monday on the Graf Waldersee, of the Hamburg-American Line, to visit England, France, Switzerland, and Italy. She will return early in September to become leading woman of the Orpheum company.

Last week marked the end of the engagement of Helen Grayce and her company at the Academy of Music, Halifax, N. S., and large audiences attended every performance. Charlie's Aunt was given Monday night; Jane Eyre, Tuesday afternoon; Ariadne, Tuesday night; Beverly of Graustark, Wednesday afternoon; The Lion and the Mouse, Wednesday night; The Chorus Lady, Wednesday and Thursday nights and Saturday matinee; and The White Slave, Saturday night. Miss Grayce is booked to appear next season in western Ontario and Winnipeg.

Other Stock Notes on page 14

THE FRIARS FROLIC.

So Successful Sunday Night that Three More Performances in New York Were Decided On.

In all modesty the Friars had arranged to give New York only one glimpse of their 1912 Frolic. Philadelphia was to have one and Atlantic City two. But after Broadway had seen George M. Cohan, Raymond Hitchcock, William Collier, and others too numerous to mention parading off to Philadelphia on Friday morning, Broadway protested against this comparison. When the Friars frolicked at the Moulin Rouge on Sunday evening, Abbot John W. Rumsey had to come forward and promise that frolics would be given three more times in New York, on Tuesday, Wednesday, and Thursday evenings of this week at George M. Cohan's Theatre.

There was a long list of well-known names on the programme, and all lived up to their reputations for entertainment. There was merriment from the time one bought a handsome souvenir programme from one of the pretty girls to the midnight hour of closing. On the souvenir book came a cover by Henry Hutt, another drawing by him, and drawings by Mayo Bunker, Irma Demereaux, A. L. Bainsfather, and R. L. Goldberg. Also there was a picture of the facade of a proposed Friars' clubhouse in Forty-eighth Street. Border designs by Bryan Walker were very catchy.

First in order of ceremonies came a minstrel first part in three editions: first, James J. Corbett, interlocutor; Tom Lewis, bones; Richard Carle, tambo; second, Sam H. Harris, interlocutor; William Collier, bones; William Collier, Jr., tambo; third, Jerry J. Cohan, interlocutor; George M. Cohan, bones, and Raymond Hitchcock, tambo. Solos were sung by Robert Dailey, Henri De Bonte, Richard Carle, Harry Williams, Al. H. Wilson, John J. Nestor, Willie Collier, Thomas Penfold, Frank Coombs, and George M. Cohan. Everything was applauded from the sentimental old ballad, "Silver Threads among the Gold," to the Willie Collier family talk. Some good jokes were cracked at the expense of Lillian Russell. The performance was under direction of James Gorman, with Charles Gebest as musical director.

After a monologue by Lew Dockstader with references to the Chicago convention, came a musical comedy in blackface, with George (Honey Boy) Evans starred. The Dixie Derby scored an instantaneous hit. Evans as a near jockey, Charles Hilliard and John King with their near feminine figures, and Dandy Dan, a gray nag, "almost a horse," were personal favorites.

Next came the club's "Piano Bugs," with this line-up: Harry Williams, Ted Barron, Tom Penfold, Les Copeland, Lew Madden, Garry Fox, Bert Grant, George Botsford, Henry Lodge, Harry A. Tierney, and Jean Schwartz. This list so inspired Carter de Haven that he pranced out and dared any one in the audience to name a late musical hit that was not composed by one of the men on the stage. Some facetious person proposed "After the Ball."

Ward and Vokes gave one of their skits, with the assistance of William Collier, Tom Lewis, and William H. Macart. Weber and Fields brought more laughs, and George M. Cohan and William Collier gave one of those happy talks before the stage doors of their theatres. Last of all came a musical burlesque in one act with the scene laid in the Beaux Arts, Huntington, L. I. Principal parts were distributed as follows:

Hana Dinkelheimer	Louis Mann
Mrs. Dinkelheimer	Raymond Hitchcock
Annabella	Julian Eltinge
Chauffeur	Irving Brooks
Headwaiter	Robert Dailey
James J. Corbett	Himself
Messenger	William Collier, Jr.

John Hyams and John C. Rice sang "Banjo Land," George M. Cohan and Carter de Haven gave a lively dance and song, and Julian Eltinge contributed "Crinoline Girl." It was all so funny that the Friars grouped on the side of the stage made their applause as hearty as that of the audience. Everybody was happy in the finale.

GOSSIP.

Carl McCullough, vaudeville actor, who played in New York last week, filed a petition in bankruptcy, with liabilities of \$1,176 and assets of \$25.

Edward D. Price and John Considine are in San Francisco.

"LIFE'S SHOP WINDOW" PRODUCED.

ST. LOUIS, Mo. (Special).—Life's Shop Window, a dramatization of Victoria Cross's novel by W. H. Clifford, was produced for the first time by the West End Heights Stock company. The story is about Lydia Wilton, young, beautiful, and parentless, who contracts a secret marriage with Bernard Chetwyn, with whom Belle Anderson is in love. Bernard and Belle, discovered making love, are driven from the Anderson home, where the clandestinely wedded couple happen to be staying. Chetwyn leaves England for his ranch in Arizona, whither Lydia follows him only to succumb to the wiles of an itinerant fiddler by name Palham. Time passes. Lydia tires of Palham and contemplates suicide, when she meets her daughter, now blooming into womanhood, who effects the reconciliation of her estranged parents. William Jossey as Bernard Chetwyn played most creditably. Enid May Jackson and Kate De Lany deserve special mention. Others were Alice Mason, Marie Bousail, and Harvey Hays.

V. S. WATKINS.

METROPOLIS—"PLAY WITHOUT A NAME."

An anonymous play in four acts. Produced June 24 by the Cecil Spooner Stock company.

Curley Watrous	Edwin Carewe
Billy Thompson	Frederic Clayton
Skinny McGregor	Howard Lang
James Orville Lacy	Hal Clarendon
Reddy Lawton	Darrel Vinton
Herman	Kenneth Clarendon
Jerry Rowley	James J. Flanagan
Tony	George Hoey
A Cowboy	Albert Gardner
A Sheepman	Kenneth Clarendon
Indian	William Dale
Allie	Ricca Scott
Grace	Retta Villers
Janet	Violet Holliday
Maggie	Helen Bellver
Katie Morrison	Cecil Spooner

Perhaps when the author—of prominence, according to the programme—wrote this under the final act of the play Cecil Spooner and her company are presenting this week, he was at a loss for an expressive title. Perhaps, even, he had a premonition that no title could be truly expressive and at the same time sufficiently inviting. Also, there is just a possibility that he was a trifle confused by the elements of his own concoction and cautiously refrained from attaching his name to the finished product. Whatever the truth in these suppositions, the fact remains that Miss Spooner has offered a diamond ring to the person suggesting the title, in her opinion, best suited to the play that was staged for the first time on Monday night. A list of the names submitted should rival in interest, variety and length the play itself.

No one is likely to accuse the author of marking a new dramatic trail through the romantic West. It seems, rather, as if he had attempted to gather all the paths that dramatists have successfully trod in the past decade and unite them in one long road of comedy, pathos and melodrama, that takes from 8.30 to nearly midnight to traverse. The chief trouble is that it leads nowhere in particular.

His story has to do with a "goir" who has an unfortunate love affair with a philandering traveling man who courts her at the railroad station in Kansas City. After a bitter experience she goes to Bagdad, Nevada, to become the idol of the predominantly masculine population of miners and cowboys. More favored than the others in the eyes of the girl is Curley Watrous, a young college student, disinherited and on the path to ruin until she influenced him to dig for gold at Bagdad.

Naturally he strikes it rich, and naturally, too, he falls in love with his benefactor, who recognizes the difference in caste and insists that marriage is impossible. Unintentionally she lets slip the name and the picture of the man who has wronged her and Curley swears that murder will be the outcome of their meeting. It is, in the next act, and money for the murderer's escape is gained by the girl on a well-trained roulette wheel. Happiness finally comes to her in the love of Billy Thompson, honest, though shrewd enough to make a fortune out of the boom following the discovery of gold in Bagdad.

Sincere attempts at realism in dialogue and settings are largely discounted by artificial melodrama. Despite the unconvincing nature of the play in its entirety, the first-night audience appeared entirely satisfied, for which Miss Spooner is largely to be thanked. Her playing of the girl with a Bowery accent and manners is genuine, frequently humorous, and, when occasion requires, appealing. Edwin Carewe, Frederic Clayton, and Howard Lang deserve special mention.

ARRESTS ABOUT THE TYPHOON.

The Whiteside Company Establishes Precedent in Newark—To Continue Vigilance.

Controversy over rights to The Typhoon reached the courts last week when the Brinker Stock company in Newark, N. J., put on the play. Mrs. Una Abell Brinker, leading woman; Albert O. Warburg, stage-manager, and Louis Dean, were arrested on Wednesday by United States Marshal Beekman, and held in \$1,500 bail for a hearing on Saturday before United States Commissioner Richard Stockton. They were charged with violating the copyright law in having used the Whiteside version, translated from the Hungarian by Emil Nyitray and adapted to the stage by Byron Ongley.

At the conclusion of the hearing on Saturday, Mrs. Brinker was discharged, Dean was held in \$1,500 bail, and Warburg in \$1,200 bail for the Federal Grand Jury. The Whiteside Company, stating that it did not wish to make any personal persecution, then allowed Dean to make a confession of guilt, and accepted a consideration of \$1,000. Warburg signed a paper acknowledging that he had helped to stage the play knowing that it was the Whiteside version. Both men were allowed to go after they had promised to cease all attempts to produce The Typhoon or to have anything to do with it.

The Whiteside Company say that they accomplished their end in stopping the play in Newark and securing a precedent. They believe that Dean was the person responsible for putting on the play first in Hoboken several weeks ago in a stock company. He is also said to have been instrumental in placing it with the Academy of Music Company in this city. It was with the idea of stopping his operations, the Whiteside Company say, that the Newark proceedings were instituted.

After the hearing on Saturday, Dean's wife made a pitiful plea that he might be allowed to come home to her and his children in New York. She said that he could get no bail, and he would be forced to stay in jail until the Grand Jury met. After the arrests on Wednesday, a professional bondsman furnished the money for Dean, but he turned him back to the authorities on Thursday, and Dean spent the rest of the time until the hearing in jail. A compromise was reached, and Mrs. Dean indorsed Dean's note to the Whiteside Company for \$1,000.

The original arrests were made on Wednesday just before the matinee. The players were paroled in custody of the United States Marshal to go back to the theatre and give their performance. At 5 o'clock they were taken back to the Commissioner's office and admitted to bail of \$1,500 each. By Wednesday night the Whiteside Company had secured an injunction to prevent the performances, and the theatre was closed for the remainder of the week.

Emil Nyitray and Byron Ongley are responsible for this active campaign against other productions of The Typhoon. Mr. Whiteside has not been concerned personally, but the Whiteside Company's attorneys, Fromme Brothers, appeared for Mr. Nyitray, who entered his name as complainant.

Dean said that he made a play from the narrative in the New York Evening Journal and a dialogue form published in Hearst's Magazine. Both of these were based on the Whiteside version. He said that he also took notes at the New York performances. He proposed to one agency to put out the play, furnish his manuscript, and act the part of Herr Lindner, the artist, all for the sum of \$75. This was his regular price. He put on The Typhoon at Hoboken, and found it successful enough to bring to the Academy of Music. His connection with the production there brought about a mix-up which, the Whiteside Company say, involves the management. Papers have been prepared for a \$5,000 suit against the William Fox Amusement Company, controlling the Academy company, and this suit, it is said, will probably be brought.

The Whiteside Company say that stenographic notes taken both at Hoboken and at the Academy of Music show that the same version was used. Dean is said to have agreed with the Fox Company to use the Darcy and Wolford version of The Typhoon. A Darcy and Wolford manuscript was procured, and the Fox Company say that royalties were paid. However, the Whiteside Company warned Darcy and Wolford after the performances early in the week that the version was a violation

(Continued on page 15.)



YOUNGEST BABY THESPIAN.

In the Arms of the Oldest Indian Warrior

SELL OUT AT THEATRES.

BALTIMORE, MD. (Special).—With the hotels jammed to their capacity, and every available apartment occupied, Baltimore is playing royal host to over a hundred thousand visitors this week who have come from the four parts of the country to attend the Democratic Convention, which began its session at the Armory on the 25th. So great has been the influx of strangers that private homes have been thrown open to receive them, and to-day the Monument City is housing a greater population than ever before in its history. Naturally, the playhouses are reaping a rich harvest, being practically sold out for the week, many of the hotels having bought out whole sections of the theatres.

At Ford's the Aborn Opera company began their tenth and last week of the season June 24-26, choosing *Il Trovatore* and *The Tales of Hoffman* in which to bid farewell. These two works were heard earlier in the season, and owing to their popularity and continued demand, it was deemed advisable to repeat them instead of devoting their efforts to new productions. A capacity house greeted the singers on Monday night, and the audience was again enthusiastic to an unusual degree. The season was a tremendous success from both a financial and artistic standpoint, and Baltimore has the honor to have furnished the most enthusiastic and appreciative, as well as the largest, audiences of any city where the Aborns have filled engagements.

J. BARTON KREIS.

COOL WEATHER HELPS.

KANSAS CITY, MO. (Special).—A cool summer so far has made excellent business for the vaudeville and moving picture houses remaining open, and of these the Empress draws the cream of the crowds nightly. Excellent bills are the rule, and the offerings June 16-22 were no exception, including *A Night in an English Music Hall*, Mumford and Thompson, Lewis and Pearson, Lee Zimmerman, Joe Spissel, Mattie Lockette, and Apollo Trio. Katherine Selzer headed the bill at the Globe Theatre June 16-22, winning decided favor with her monologue. Other acts were Tyler-St. Clair Trio, Hammond and Revoire, Pepper Twins, Hanlon, Dean and Hanlon, Ernest Hlatt, and the moving pictures, all pleasing. Ohlmeyer's Band was the topline attraction at Electric Park June 16-22, playing to large crowds. Blanche Lyons, a soprano, sang with the band and was enthusiastically received. The usual big vaudeville bill in the German Village, the Bathing Beach, and many other attractions are popular as ever.

D. KERRY CAMPBELL.

THEATRE MUCH IMPROVED.

RENOVO, PA. (Special).—Messrs. Johnson and Kline, proprietors of the Renovo Theatre, have been making extensive improvements and alterations in their house in preparation for the coming season. These are as follows: Women's retiring room built; lobby remodeled and three new exit and entrance doors installed; new scene loft built and all scenery repainted; dressing-rooms thoroughly renovated, repainted and new steam heat radiators installed. As it is the intention of the management to run motion pictures when the theatre is not being used for theatrical attractions, two moving picture machines and a fire-proof booth have been installed. The machines will also be used to advertise coming attractions to the patrons of the house. George W. Myers, ex-Mayor of Renovo, who managed the theatre so successfully last season, will again be the manager, and has already booked several first-class attractions for the coming season.

PERCY R. CALKINS.

THE YOUNGEST PLAYER?

This Baby Can Boast of "Trouping" Over 10,000 Miles Before the Age of Six Months.

Who is the youngest player in the profession? How many can brag of "trouping" over ten miles before six months old?

Leonore Braithwaite, the baby daughter of Mr. and Mrs. Shirley Braithwaite, began her career as a member of a theatrical company when she was four weeks old, and during the next thirty-six weeks she traveled through Canada to Vancouver and all the way back to New York, considerably over ten thousand miles. And what is more, she played nothing but one and three night stands, with a couple of weeks thrown in as a sort of vacation period.

Leonore comes of an old theatrical family. Her great-grandfather, Walter Barton, was well known as a Thespian back in the 90's, and her grandparents, Mr. and Mrs. J. W. Braithwaite, are still active in the profession, now playing in London, while her father and mother played principal roles in the company which made the long tour referred to this season.

In the interesting photograph which *THE MIRROR* reproduces for the first time, the baby is held in the arms of an old Indian chief, Kah-be-nung-we-way, who is known to be at least 111 years old. When the photo was taken it was noted as a remarkable coincidence that Leonore was just 111 days old.

BRIGHTON SEASON UNDER WAY.

BROOKLYN, N. Y. (Special).—The opening of the Brighton Beach Music Hall on last Saturday throws the summer vaudeville season at the seaside theatres into full swing. Manager Charles S. Reed booked an exceptionally strong bill for the opening week with Irene Franklin, the popular artist, as the headliner and including several other vaudeville stars.

At Henderson's Music Hall, George Ade's dramatic playlet, *The Mayor and the Manicure*, with Edwin Holt as the Mayor and Emma Bell as the Manicure, was billed as the leading attraction. Lew Brice and Lilian Gonne, formerly with Gus Edwards's School Girls and Boys, easily divide honors with the headline attraction.

Louise Dresser as the headline feature of the New Brighton Theatre, with a dozen other strong attractions, drew capacity houses at that playhouse last week. It was Miss Dresser's first visit to the New Brighton, and she scored a decided hit with her budget of dainty songs. Valerie Bergere appeared in Edgar Allen Woolf's dramatic sketch, *She Wanted Affection*. This was not the first production of this vehicle, as heralded by the various papers. It received its initial performance at the Academy of Music last Fall and has undergone several changes since that time, mainly the infusion of suffragette comedy. Miss Bergere did justice to every opportunity afforded her in the playlet and was capably supported by the rest of her company.

A bill of good vaudeville and photoplays was offered at the De Kalb Theatre last week. A coterie of four singers from the Andrews Opera company entertained with the old favorite operatic selections.

SCHOOLS AND BOOKING OFFICE COMBINED.

The Alvino Schools have engaged Roland Wallace and Charlie Bailey to take charge of the booking department of the Alvino Schools. The feature of this department is that no commissions are charged for booking patrons or ex-pupils even if their business relations with the school date as far back as twenty years ago. Their interests will be looked after and carefully guided by the advisory board. Dramatic and vaudeville events will be supplied with talent and may change their own commissions. There will be a branch office in the Astor Theatre Building, while the Chicago office will be in the Studebaker Building. The expenses of the booking department will be borne by the school management and charged to its advertising account.

DRAMA FOR PLAYGROUNDS.

CHICAGO, ILL. (Special).—Experiments in the presentation of dramas on the playgrounds of the public schools here will be made this summer under the auspices of the local branch of the Drama League. Money has been raised to pay the salaries of two instructors for the presentation of three plays at each of eight playgrounds. The players are to be children of the localities and are to be carefully instructed. Mrs. Charles H. Bealey, new president of the League, has been the most active factor in this work. Rehearsals will begin on July 1, under direction of Irene Skinner and Edith Zohringer.

BAKER.

NEW FIRM TO PRODUCE NEW PLAY.

O. U. Bean and Company, a new theatrical producing firm, have secured offices in the Fitzgerald Building, this city. Their first dramatic offering is to be a pretentious one, *An Aztec Romance*, a play having to do with the ancient civilization in America. The scenic models and costume plates indicate an elaborate production. Mr. Bean, general manager of the firm, has declared for an "all American" company, and the cast is now being engaged. Minnie Tittell Brune is mentioned as a probable player of a principal part.

PRAISE OF FEW SATISFIES CARRAMBA

Foremost Italian Costumer, Here for Flying Visit, Tells of His Methods.

If the critical four out of the average theatre audience of a thousand are pleased, then Alexandre Carramba, perhaps the foremost theatrical costumer of the world, is satisfied. The broad effects in his work are for the many, but it remains for the discriminating few to appreciate the fine touches which make costuming an art. Such were the opinions Signor Carramba expressed through an interpreter, to a *Mirror* representative when he was in New York on a flying trip from Milan, Italy. He came over for a preliminary conference with Liebler and Company about the Century Theatre production of *The Daughter of Heaven*, in which he will collaborate with Charles A. Hamsey, chief costumer for the Lieblers.

The distinguished visitor's real name is Sapelli, but he and his brother, Louis, have adopted Carramba as a trade name, and together they have a costuming business of international scope. They have costumed the productions at La Scala, Milan, for many years, and they are called into consultation for many of the notable productions of the Continent and England. Signor Carramba said that he would have to hurry back because there were so many plans for next year. His firm will furnish more than two thousand costumes for Fall plays in Vienna, London, Buenos Aires, and New York. His brother was in the Argentine Republic making similar preparations to those which he made in this country. For other activities they have a musical and a dramatic play in Italy, and they own *Corriere de Teatro*, the *DRAMATIC MIRROR* of that country.

Signor Carramba was enthusiastic over plans for *The Daughter of Heaven*. He said that he had never been given an opportunity to exhibit his work in America before, and he was especially anxious to make a good impression at once. The novelty of Chinese costumes lends zest to the task. The Carrambas have already spent many happy and busy hours with the unique oriental collection of Pierre Loti, co-author of *The Daughter of Heaven*, and other collections in London and Paris. To their delight they found in Paris a missionary who had spent thirty years in Peking and knew thoroughly the setting of the play. He had innumerable photographs of Chinese costumes.

The Carrambas believe in the realistic method in preference to the impressionistic, which they characterize as "easy." The secret of their success is constant attention to detail, according to the statement of Alexandre, who has charge of the organization. Louis directs the seven artists and other departments. In the firm's great establishment they have every facility, with endless quantities of materials.

Said Signor Carramba: "We found it impossible to get the kind of tailoring or other work that we wanted when we went to outsiders, and we were forced to include all departments in our establishment. Now, when my brother tells one of the artists how to work on a production, for example the opera of *Hamlet*, that artist gets a copy of the manuscript and studies the play thoroughly. He wants to know all about the characters and their relations to each other. He gets a thoroughly artistic conception before he studies the styles of the period for details. By and by he makes sketches, shows them to the tailors, and inspects work on the costumes at different stages. By the time the costumes are tried on forms they must be as near his conception as possible. Every button must be exact in shade.

"Colors are such a study, not only in themselves, but in their variations before the footlights, that each of these artists must be an expert. You understand that a costumer's artist is not a regular painter, for the work requires a different training altogether. Besides the harmony of costumes with each other, he must make them agree with the shades in the background. Did you know that there were a thousand shades of yellow? It is difficult to tell them apart, and an ordinary person has to see them graded to appreciate how the tints run off into each other. But our artists have to know these thoroughly. The work of a production is generally in the hands of one artist, although he may consult with the others and my brother.

"Just how many things are to be considered is shown in a play, my brother and I saw recently in Paris. As the curtain went up on the first act he murmured 'Beautiful!' But I told him to wait a few moments. The picture was effective only as long as the actors stood still.

"We are intensely interested in plans for *The Daughter of Heaven*. For once we have found an entirely new field. We cannot go back to the familiar periods of two or three hundred years ago. This means we have more opportunity, and we shall do our best to make the five hundred costumes truly beautiful."

Signor Carramba will return to this country in July with assistants to complete his work.

STAGE EMPLOYEES' NEW DEMANDS.

Members of the International Alliance of Stage Employees, and the managers as well, are wondering whether the convention next month will bring friction. It is probable that the stage hands will make some new demands, but just what they will be is as yet undisclosed. A stage-manager with a road company last year told a *Mirror* representative some days ago that neither he



"CARRAMBA" (SIGNOR A. SApELLI)

Celebrated Costumer of Milan, Italy. Recently in New York

nor his acquaintances among stage employees had been allowed to sign any contract for next year until the convention was over. He had already rejected several good offers.

The national convention of stage employees will open in Peoria, Ill., on July 8. The executive board will meet a week before to frame the demands. Those most interested appear to be uncertain at present, hoping that nothing will be done to bring about serious trouble.

NATIONAL FEDERATION ACTIVE.

New Organization Already Has a Number of Plays in Hand.

The recently organized National Federation of Theatre Clubs, aiming to combine playgoers, playwrights, players, and producers in one organization looking to the production of original plays by American authors, is now installed in Room 336, Knickerbocker Annex, 1402 Broadway, laying out plans and arranging for its opening play on Oct. 6. The committee of play readers has in hand a number of dramas for inspection, among them several very promising ones. These seem to refute the charge that there is a scarcity of good actable plays. Many experienced playwrights are joining the Federation as an encouragement to the enterprise. Among the new members joining in the course of a week are:

T. Russell Sullivan, Paul M. Potter, Norman Lee Swarzell, Katherine Gray, Milton Goldsmith, Dr. Louis Cobb, Tully Marshall, Mrs. Florence Rivers, A. Kaufman, Don Davisson, T. R. Edwards, Frances L. Buchanan, Edward J. Weesels, Edgar Smith, Marion Fleming Marshall, Anne Nathan Merer, Mrs. Samuel Nash Moross, M. M. Miller, Mrs. Winthrop M. Berner, O. U. Bean, Gustave A. Kerner, Mr. and Mrs. Louis A. Lehman, Kate Douglas Wiggin, Mrs. R. M. Nelson, Mrs. Charles M. Murphy, Mrs. H. C. Kirkham, Mrs. A. B. Cobb, Mrs. D. E. Ford, Mrs. H. Hardinger, Mrs. J. M. Jordan, Mrs. F. R. Millard, Miss D. Johnson, Mrs. W. E. Barker, Mrs. Ledia Bacon, Mrs. E. M. Hahlich, Mrs. M. McIntire, Mrs. G. H. Raybold, Mrs. S. A. Duneka, and Julius Stumm.

RAT APPEARS WITH BLANCHE BATES.

BROOKLYN, WASH. (Special).—During the second act of *Nobody's Widow* at the Auditorium, June 10, when Blanche Bates had entered and taken up her lines with two of the company, a rat almost stopped the performance. He walked out to the footlights and those in the nearby boxes gasped in horror. The rat chose the crimson corset railing of the nearest box for a speedway, and there was a stifled squeal from half a dozen women in the box and a swirl of silk and satin as the women fled from the scene. The confusion spread, and things looked bad for the players. Blanche Bates was equal to the occasion, however, and with a hearty laugh pointed at the spot where the rat had disappeared. The audience took the hint and a storm of laughter swept the house, practically every one of whom had seen the rat on the open stage.

W. R. McCRA.

TO VOTE ON SUNDAY OPENING.

ELGIN, ILL. (Special).—On June 29 the male portion of this community will decide by vote whether or not to permit the theatres and moving picture houses to give performances on Sundays, the city commissioners having ordered a special election to decide the question. Rev. F. A. Purkis, pastor of the First Baptist Church, and Rev. Charles Morgan, pastor of the Congregational Church, are heading the movement against Sunday opening; Rev. Clark F. Thomas, pastor of the Universalist Church, is in favor of Sunday performances. Both sides are industriously electioneering, but it seems that those in favor of Sunday opening will win the day.

W. A. AVERNA.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or some *de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

ADVISING "THE MIRROR."

APPARENTLY not very many readers care a rap about a so-called fashion page in *THE MIRROR*. Excepting the three first letters received some time ago, lamenting the fact that "Silk, Satin, Calico, Rags," had been discontinued, only one reader up to this writing has expressed an opinion on the subject, leading to the inference that the temporary spasm of interest in the page was possibly "induced." The one kind friend to comment on the matter in response to the editor's request, was Epes W. Sargent, who wrote that he had plenty of rags at home, that silk didn't agree with his temperature, and that the page needn't be resumed in *THE MIRROR* on his account. Great joker is Epes. He should remember, however, that the request for advice was addressed to ladies, not gentlemen.

On other features of *THE MIRROR*, however, considerable interest has been exhibited by various readers. Two correspondents and an ex-correspondent have criticized the recently adopted policy of handling news under department or special headings, instead of the headings of cities and towns. The reasons for this change are set forth on the correspondence page this week (see page 20). Other readers, notably those interested in stock and repertoire, have commented in warm approval of the change. They now know where to find practically all of the special news in which they are particularly interested, without being put to the necessity of searching through pages of letters from the hundreds of *Mirror* correspondents whose reports are sent in weekly.

In this change, however, there is no reflection on *MIRROR* correspondents. No paper, probably, in the country (certainly no amusement paper) has a more extensive list of special representatives than *THE MIRROR*, and we are proud to say that substantially every one of them is a credit to the paper. *MIRROR* correspondents have been distinguished for years for their high character and capabilities, and it has always been considered an honor to be numbered among them. Naturally, therefore, *THE MIRROR* feels proud of them and of their aid. In editing their weekly letters and classifying their news under special headings or in departments such as Stock, Repertoire, etc., the purpose has been to give the news greater prominence and the correspondents greater credit.

FINDS "THE MIRROR" BETTER.

To the Editor of *The Mirror*:

You ask for advice on how to make *THE MIRROR* better. To my mind you don't seem to stand in much need of advice. I have noticed great improvement in the paper recently, and I am glad of it, because *THE MIRROR*, of all theatrical or amusement papers, is the one I like most to see improve. It has more live news in its pages now than I have seen in them before for years. The whole paper seems to have taken on a brighter and more energetic tone. *THE MIRROR* of the 19th, for instance, was the best ever. The interview with Mr. Johnson, the Fire Commissioner, was worth the price alone. I like the stock news and I like the Letter Box, and I like the cover page, and I like all the paper. So keep up the good work.

STOCK READER.

Gerald Griffin has plenty of time in England to read his *MIRROR* with special care, or at least he takes the time, which is only natural, since it keeps him in touch with his friends in America. Hence he is able to pounce on any error that may creep into the columns of his favorite paper. He writes to correct a statement that the Lyceum Theatre of Cleveland, O., built in 1883 and rebuilt in 1885, was the oldest playhouse in that city. "The oldest theatre now operating in Cleveland," says Mr. Griffin, "is the Euclid Avenue Opera House, built by the citizens for John A. Ellisler about 1876 or 1877."

K. B., Detroit, Mich.—(1) There are several players by the name of Charles King. If you will be more explicit we will try to accommodate you with information concerning the person you refer to. (2) Martin Brown appeared in The Three Twins, A Jockey's Luck, The Motor Girl, The Belle of Brittany, and Up and Down Broadway. A Martin Brown also appeared in Convict 999, and a Martin G. Brown was in The Other House and Poor John. Inquirers for information concerning players should give as much help as they are able to in the way of identification.

N. L. M., Brooklyn, N. Y.—You might submit the manuscript of your act to Joseph Hart, N. Y. Theatre Building, or Arthur Hopkins, 1493 Broadway. If the act is as good as your friends say it is, either of these gentlemen ought to be glad to produce it.

B. L. B., New York city.—George Allison, "for the past season playing in the Crescent Stock, Brooklyn," is now Summering in Brookline, Mass. He is considered a very good actor, indeed.

B. A., Fort Wayne, Ind.—(1) Virginia Drew Trescott died at the Flushing Hospital, Flushing, L. I., Dec. 31, 1911. (2) Melbourne MacDowell was in vaudeville recently. He is now at Queensboro Heights, Queensboro, L. I.

Recent Inquirer.—Robert Tabor is with the Proctor Stock in Newark, N. J.

BOOK REVIEW.

THE CANADIAN THEATRICAL GUIDE, Vol. V., by H. Quintus Brooks. Published by the Canadian Theatrical Guide Co., Montreal, 1912. Price 50 cents.

This fifth annual issue of the Canadian Theatrical Guide is a handy little paper-bound booklet of sixty pages, with route sheet and date book added. Every city and town in Canada that boasts a theatre is listed, with complete information as to population, house capacity, stage dimensions, hotels, railroads, newspapers, etc. In a preface Mr. Brooks calls attention to the phenomenally rapid growth of population in the Dominion, notably in Alberta, Saskatchewan, and North Ontario. The extra pages provided for notes as to dates and route indicate that the Canadians appreciate the virtue of United States holidays, for all such occasions indigenous to this republic, even the newly acquired Columbus Day, are religiously recorded, whereas our neighbors on the north seem to be rather inadequately endowed with holidays of their own.

ENGAGEMENTS.

For the sixteenth annual tour of John W. Vogel's Minstrels, opening early in August at Dayton, O.: Tommy Donnelly, Harley Morton, Bobby Gossens, James Conroy, Eddie Oliver, Carl Helman, Lew Denny, Jerry LeRoy, Coile Blackwell, and Frederick B. Moore. Ted E. Galbraith is general representative.

Vivia Ogden, re-engaged for next season in More Sinned Against Than Usual, which Arthur Hopkins will offer again in vaudeville.

THE CALLBOY'S COMMENTS

An interested reader, who scarcely can have been actuated by personal animosity, since we have never met, has taken upon his anonymous self the possibly disastrous consequences inevitably involved in springing upon me a conundrum. I say "possibly disastrous," because, as he must have known, there is ever a chance that his identity might be revealed and one's normal self-restraint may not be relied upon in all emergencies.

It is commonly conceded, I believe, that the lowest form of humor extant is embodied in those fearsome conformations that ring in a medley of play titles in the shape of a highly unimaginable story, such, for example, as "The Man from Home when Forty-five Minutes from Broadway, wishing to reach The City, took The Easiest Way, which was The Limited Mail. In the Bishop's Carriage he met Two Women, etc., etc." Nothing could be more painful than this sort of thing, but the average jest classed as a "daffydil" is a close second as a literary calamity. Next to these in unadulterated horror, to my mind, comes the regulation conundrum. Hence my wish that the gift might give me the power to interpret the purpose, whether malevolent or merely imbecile, of the person unknown who has hazarded the opinion that I could not guess the answer to his baffling proposition. I pray you be seated in judgment. Here it is: "Two boys in swimming crawl out of the water and chase each other along the side of the brook. Why is their performance like a play formerly acted by Ward and Vokes?" He who pushed this at me said nothing about a prize for the correct answer. No more, in characteristic modesty, do I. But I've got it all the same. Have you?

Admitting, for argument's sake, that there may be some few as yet undiscovered things theatrical that George M. Cohan cannot do, it is none the less in order to indomitably the thinly veiled hint of a prospective development that is contained in this pronouncement, attributed by the erudite Edwin Wallace Dunn to Mr. Cohan himself:

"Grand opera is just musical melodrama gone mad at Delmonico prices, and the taste for the crazy stuff does not become rampant until a man has harnessed his first million or so. In the meantime I gather in his small change feeding the budding Circus with homeopathic doses of melodramatic musical comedies. Some of these days I'm going to underwrite one of those highbrow rodels that they pull off at the Metropolitan at ten dollars a plate. I'll turn it into ragtime doings with localized situations, and then just you watch the diamond horseshoe bunch trail to my tepee."

Assuredly there is a gorgeous treat in store if we really are to have the Metropolitan repertoire served in Cohanesque style. Most of the Wagnerian ebullitions should loom up stunningly under such treatment—especially Die Götterdämmerung.

More than one or two observant persons, having read with delight and surprise the announcement of the forthcoming presentation of The Herforda at the Hudson Theatre, have remarked upon the good time ahead when we might see Beatrice and Oliver Herford in the same bill. They forget Viola Allen's New England tour last Spring in The Herforda, a play by Rachel Crothers, not related in any way to Beatrice Herford, the scintillant monologist, or to Oliver of that ilk, the clever artist, author, and adaptor. I don't recall that Oliver Herford has ever acted in public, but he has achieved repute for a rare gift of repartee on social occasions.

Acton Davies has written, if memory serves, about a dinner that occurred along in the days when Mrs. James Brown Potter was engaging much of the public's attention, and at which both her distinguished relative, the late Bishop Henry C. Potter, and Oliver Herford were guests. One of the speakers made rather sarcastic allusions to the good bishop's theatrical relation by marriage. Perhaps the eminent prelate might have felt discomfited but Mr. Herford's quick wit forestalled such embarrassment.

"Oh, well," he remarked promptly, "actresses are apt to happen in the best of families."

Speaking of the same Mrs. Potter, it is interesting to learn by a London dispatch that she whose fame began with "Ostler Joe," has gone in for matters occult, especially for the "Cycle of Lives" theory, which it appears is exemplified by any one who can tell you offhand just whatever manner of being you may happen to have

been in a previous existence, presuming that you have had one or more of such. Her tea or dinner guests she entertains with graphic descriptions as to the behavior of their respective spirits in earlier incarnations, and it is averred that she contrives as a rule to describe just the right sort of a prototype.

According to Mrs. Potter, a whole bunch of spirits, whom we had supposed already translated to another realm, are still hanging around on this mundane sphere, each awaiting a favorable opportunity to make another lap on the humanity circuit. Among the spirits with whom the actress-seer has chatted informally are those of Lucretia Borgia, Napoleon Bonaparte, and Cardinal Wolsey, a formidable trio to be sure, and one that I should not care to meet single-handed unless I had a gatling gun, some fire extinguishers, and the police reserves up my sleeve.

Were it only feasible to materialize a few of these loose entities and get their reincarnations together for a series of revivals in which each would appear in his or her own original historical character, ought not that to be a card to draw the multitudes? And yet how many of these immortal personages—though they might "come back" to assume the roles that in life they wrote so indelibly upon history's page—could ever be expected to act these parts even tolerably? How many living men and women can go upon the stage to-day and deport themselves as they do in real life?

The International Association of Masters of Dancing met in Chicago recently, prudently making a getaway before the Republican Convention became violent. The professors roundly denounced the turkey trot, the grisly bear, the bunny hug, the Texas Tommy and all the other similar horrible inventions that have masqueraded as dances, and one high authority on matters terpsichorean placed the blame where probably it belongs.

"There is only one cure for fantastic dances," said he. "Ragtime music makes ragtime dancing. There has been no real dance music written in recent years, and until there is we will have no real dancing."

So much for the cure. There was also given out an opinion that "partners in a dance should be from five to eight inches apart in order to give the bodies room for the graceful movements of the dance." This stipulation is far more likely to be respected on the stage than in everyday social circles, where it certainly may not be expected to find indorsement or even encouragement.

"On with the dance!" THE CALLBOY.

THREE PLAYS CLOSE.

CHICAGO, ILL. (Special).—The Quaker Girl is still at the Illinois Theatre. Officer 686 is amusing patrons of Cohan's Grand Opera House. A Modern Eve remains at the Garrick Theatre, and Ready Money keeps the doors of the Curt Theatre open. While Janie's company in A Slim Princess closed last week at the Rutabaker Theatre. Within the Law, at the Princess Theatre, also closed its run. The Divorce started through at McVicker's Theatre last week, closing Saturday night. Cliff Gordon's German national order was a convention week feature at the Maritime Theatre and he amused crowds of visitors to the city. Four downtown theatres have motion picture entertainments. They are the Loric, the Palace, the Olympic, and the Columbia. At the Wednesday matinee last week Ben Greet's company, at the Auditorium Theatre, presented A Comedy of Errors and Pandora. The revival of A Midsummer Night's Dream ended its engagement on Saturday night. H. G. BAXTER.

CURRENT AMUSEMENTS.

Week ending June 29.
ACADEMY OF MUSIC—Closed June 13.
ALHAMBRA—Closed June 10.
CASINO—The Pirates of Penzance—4th week—38 to 39 times; Pinafire—2 times; The Mikado—2 times.
COLONIAL—Closed June 16.
COLUMBIA—The Merry-Go-Rounders—3d week.
COMEDY—Bunny Falls the String—35th week—338 to 348 times.
FOX'S—Academy Stock co. in The Woman in the Case—12 times.
GAIRTY—Officer 686—32d week—173 to 179 times.
GLOBE—The Rose Maid—10th week—74 to 81 times.
HAMMERSTEIN'S BOOGE—Vanderbilt.
KATIE'S UNION SQUARE—Vanderbilt.
MANHATTAN OPERA HOUSE—Stock co. in The Third Degree—300 times, plus 12 times.
METROPOLIS—Ocell Spooner Stock co. in The Play Without a Name—10 times.
NEW AMSTERDAM—Booth Hood—8th week—57 to 64 times.
PLAYHOUSE—Bought and Paid For—40th week—341 to 348 times.
PROCTOR'S FIFTH AVENUE—Vanderbilt.
PROSPER—Stock co. in Sapho—10 times.
THIRTY-NINTH STREET—Closed June 22.
TREMONT—Stock co. in The Dean Purvis—308 times, plus 12 times.
VICTORIA—Vanderbilt—Matinee.
WEST END—Corse Parton Stock co. in The Commuters—108 times, plus 12 times.
WINTER GARDEN—Walri of Societies—17th week.
WINDMILL MOULIN ROUGE—A Winsome Widow—12th week—86 to 93 times.

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STOCK COMPANY NEWS



CAROLYN GATES.

Leading Woman with the Orpheum Players in Philadelphia, Pa.

WINTER STOCK EXPERIMENT.

Poll Company to Play in Bridgeport—Other Changes in New England Probable.

An indication of a new policy that Manager A. Z. Poll seems likely to adopt is provided by his recent definite announcement that Winter stock will hold away in one of his two houses in Bridgeport, Conn. According to advices received from THE MIRROR's Bridgeport correspondent, William P. Hopkins, the new Poll theatre, to be occupied this Fall, will be devoted to vaudeville, whereas the structure now in use will house a stock company similar to those successfully operated by Mr. Poll in his chain of theatres during the Summer months.

The announcement was something of a surprise to those familiar with theatrical policies in New England, and points to probable innovations in other cities where Manager Poll is making his firm foothold still firmer. Winter stock has been given few trials in the territory between New York and Boston, possibly owing to the liberal bookings of traveling companies, and more than any other manager Mr. Poll is at the present time in a position to test the experiment. His acquisition of new buildings in the past few years, whether with this end in view or for another purpose, has made feasible the conducting of stock companies without slighting vaudeville.

About six weeks ago he purchased a theatre being erected in Worcester and due to be completed in September. Until the announcement relative to Bridgeport was issued, the supposition was that a policy similar to that successfully maintained in Springfield for some years would be followed. At the Nelson Theatre, Springfield, Mr. Poll has presented motion pictures in conjunction with vaudeville acts the year round without detracting from the patronage of vaudeville at his chief house. Rumor said that he would be the same in Bridgeport and Worcester. Now the compass points in another direction.

With Winter stock in Bridgeport there seems to be a strong possibility of similar organizations being introduced to Worcester, Springfield and other cities where large stock followings have been developed during the Summer months. Mr. Poll seems to be the man to test the territory.

CANADIANS LIKE LEILA SHAW.

With Leila Shaw winning new laurels each week and other members of the company making steady gains in popular favor, the Phillips-Shaw Stock company is playing to big business at the Grand Opera House, Toronto, Can. Last week Billy West strong. Other plays that have caught the Canadian fancy are The Deep Purple and The Great Divide.

THEIR ROMANCE IS REAL.

Lillian Touzet, leading woman, and Henry E. Gowland, leading man of the Arcade Theatre Stock company, New Orleans, La., were married in New Orleans at 6 o'clock in the morning of June 12. Sam Salvatore and Tilly Touzet, soubrette of the company, attended the couple, who spent four days in Covington, La. The entire company rested during the absence of the bride and groom, and performances were continued June 17.

JERSEY CITY STOCK.

Edna May Spooner and her capable company are packing the Orpheum Theatre, Jersey City, N. J., at two performances a day, presenting half-hour playlets in a satisfactory manner. The pieces are carefully staged and there is plenty of animation to them. A Breach of Promise was given June 17-18, and it was capitally played. Miss Spooner as the amateur actress kept her audiences in good humor by her clever work. Mary Gibbs Spooner and Bernard Briggs as the country folk were excellent. Arthur Behrens as the lover and Harry Fisher as his friend were well cast. Loretta King was also good in a small part. Vaudeville and moving pictures complete a good programme. A Matrimonial Laugh was put on June 20-22, with souvenirs one day each week.

The last week of the Gotham Stock company at the Monticello Theatre, Jersey City, commenced June 17, when A Parisian Princess was capably rendered by this favorite aggregation. Margaret Elliott in a dual role played the two distinct parts in a finished manner. Earl Talbot as Lawrence Claymore was convincing and Hans Wagner as George Washington had the best comedy part of his engagement in Jersey City. The five acts were well staged. Motion pictures were put on June 24, to be continued for the remainder of the Summer season.

W. C. SMITH.

STOCK POPULAR IN TOLEDO.

The Keith Stock company of Toledo, O., under the stage direction of Wedgewood Nowell, presented for the fifth week of its successful season, June 17-22, an elaborate scenic revival of Romeo and Juliet, with Richard Buhler and Fay Bainter in the title roles. The previous week Love Watches drew capacity houses with Miss Bainter appearing in the Billie Burke role, in which she scored a distinct personal success, further enhanced by her charming Juliet. According to the Toledo papers, Mr. Buhler has become the most popular leading man Toledo has ever seen in stock. His light comedy performances in The Commuters, A Woman's Way, Nobody's Widow, and Love Watches were highly praised. This week he is appearing in the John Drew role in My Wife, while Miss Bainter has the character formerly played by Billie Burke.

BELASCO HUNTS FOR GENIUS.

In quest of actors and incidentally of antiques to add to his collection, David Belasco visited Washington, D. C., on June 16 and attended performances by the stock companies playing in that and other cities within easy reach of New York. The visits were inspired by Will Dean, Mr. Belasco's general stage director, who reported that unusual talent was to be found in Washington and elsewhere. Rumor has it that the famous producer is looking for a leading man and a character actor for use in his coming productions. There was a flurry behind the scenes when Mr. Belasco's presence became known, but the outcome of his visit, if it had any, was kept a secret. He said that he was favorably impressed with both companies, and nothing more. Mr. Belasco has looked over stock companies in several cities and seemingly is determined to detect latent talent wherever it may be.

CLOSE SUCCESSFUL SEASON.

GRAND RAPIDS, MICH. (Special).—The Mary Servoss company closed a successful stock engagement at the Majestic Theatre, Grand Rapids, Mich., June 16. The original booking was for six weeks, and the company stayed for ten. Miss Servoss has been offered the part of Beatrice that she originated last season in The Master of the House, which will have a New York hearing at the Maxine Elliott Theatre in New York on Sept. 15. The Servoss company includes Henry Mortimer, Ralph Morgan, Arling Alene, Arthur Berthelet, Frederick Weber, Charles Husted, Tello Webb, Martha Mayo, Mrs. Eugenie Woodward, Grace Hamilton, Grace Gordon, and Leonore Ulrich. Forty-five Minutes from Broadway, the company's last offering, played to capacity houses.

WALTER SCHIMMAN.

STOCK PLAYERS FOR DES MOINES.

Elbert and Getchell, managers of the Princess Stock company, in Des Moines, Iowa, have been in New York engaging their company for next season, which opens Aug. 25. This will be their fourth season, each successive season being more successful than the one preceding. Members of the company next season will contain these well-known people: Robert Hyman and Blanche Hall for leading business, supported by the following: George Barber, Brenda Fowler, Julia Blane, Frank Sylvester, Thomas Williams, Jack Barnes, Harry Hayden, Mary Horne, Priestley Morrison has been re-engaged to direct the stage.

TO GIVE LIGHT OPERAS.

COLORADO SPRINGS, COLO. (Special).—Despite the unusual cool and rainy weather throughout the country, tourists are beginning to arrive in gratifying numbers, which presages a prosperous season for amusement purveyors here. Traveling attractions fared well locally at the Opera House, and according to statements made by show managers, Colorado Springs ranks with the "top-notch" Western one and two performance stands. At the present time James Hawley and the Garrick Players are appearing at the Opera House in royalty stock plays, and have been accorded satisfactory public response. They are underlined for the entire Summer season.

On Monday, June 24, the famous Burns Theatre opened for a Summer season of several weeks, and in addition to staging the recent play releases it is planned to present lighter operas. The selection of the company was made largely with that end in view. Preston Kendall, of New York, has been announced as the director, while Joseph D. Glass, a Western producer, especially well known in the principal Southern cities in stock enterprises, has been made manager of the producing company. The Fortune Hunter will be the opening play.

CHANGES AT YOUNGSTOWN.

Fanchon Campbell, who has been leading woman with the stock company at the Grand Opera House, Youngstown, O., since the season opened, left last week for her home at Highland, N. Y., where she will rest preparatory to filling a Winter engagement. Ruth Galtier has taken her place. William Jeffrey was obliged to leave the company last week on account of the serious illness of his mother. The vacancy has been filled by Mitchell Harris.

The Hudson Players presented that excellent play of pastoral life, filled with quaint humor and philosophy, Mrs. Wigm of the Cabbage Patch, at the Hudson Theatre, Union Hill, N. J., June 17-22, to packed houses. The production was adequately staged and the company gave a creditable performance. Alice Butler in the same part was excellent, as was Margaret Greene in the role of Lover Mary. Frank McCormack as Mr. Stubbs, Felix Krems as Bob Redding, Vivian Ogden as Miss Hazy, Jane McGraw as Miss Lucy, Winford Voorhees as Mrs. Schultz, Allen Knowland as Mrs. Elchorn, Dorothy Wolfe as Asia, Mary Wolfe as Euripides, Constance Wolfe as Australia, Harry Bradley as Jones, Lynne Overman as Billy, Paul B. Everett as Mr. Wiggs, and Frank Peterson as Mr. Schultz were among other capable members of the company. Seven Sisters is being played this week.

W. C. SMITH.

Vaughan Glaser and his company opened an eight weeks' stock engagement at the Temple Theatre on Monday in The Witching Hour. Mr. Glaser played Jack Brookfield, the gambler. In his company are Fay Courtney, Charles Carver, Fred Korb, Martin Woodward, Harrison Steadman, James Hunter, Constance Kenyon and others. Bert Coley is stage director. Miss Courtney will play the title-role in next week's production of The Girl of the Golden West.

George La Guere has become popular in Columbus, Ohio, where he is playing with the Stubbs-Mackay Players. Though he is known in New York only as a juvenile and boy actor, he was liberally praised by the Columbus papers for his performance of Leland, the heavy, in The Deep Purple.

Lillian Gardner closed the season with the North Brothers' Stock at the Metropolitan Theatre, Oklahoma City, and is now visiting friends in Kansas City, Mo. She has been especially engaged by John Wolf, of the Auditorium Theatre, Wichita, Kan., as leading woman, to open there July 7 in The Blue Mouse.

The Fraser Stock company at the Air-Come, Fort Dodge, Iowa, played A Battle Scared Hero and College Chums to good business June 6-15. Arizona was the offering June 17-19.

Members of the Stoddard Stock company at the Springfield Park Theatre, London, Can., are waiting anxiously for warmer weather. Their season has been under way for three weeks and the continually cool evenings have tended to keep people away from the breezy park. The personnel of the company is better than that of previous seasons, and an interesting list of plays has been announced. Jane, What Happened to Jones, and The Music Master were the first three offerings.

Lewis B. Stone has sent in his resignation from the Belasco Stock company, Los Angeles, Cal. It is announced that in the future the Belasco will be a starring house and John Barrymore will make his appearance as leading man.

The Wright Huntington Players, now playing at the Grand Opera House, Youngstown, O., will close their season July 6, and Manager J. Fred Miller, of the company, will return to his home in Fall River, Mass.



MAY BUCKLEY.

Who Joins the Colonial Stock, Cleveland, O., for Leading Parts

Mr. Stanley and Miss Fannie Hammond, of the James Hawley Stock company, left Colorado Springs for New York on Monday to join one of William A. Brady's companies.

The Hunter-Bradford Players, Hartford, Conn., presented an interesting double bill June 16-18, at Parsons Theatre. Rudolph Bieder's Don was preceded by a one-act drama of Irish history, 1690, by A. R. Ashton, who played the chief role. Three of the original company were in the cast presenting Don, Henry Kolker, A. R. Ashton, and Olive Oliver.

Rosa Roma, the clever violinist and wife of Manager Sutton, of the Orpheum, has returned to Salt Lake City, Utah, after a week of vaudeville in Denver, this being the closing of her successful season on the Orpheum Circuit. She will now settle down for the Summer as a prominent member of Willard Mack's Stock company, at present in the height of a successful season at the Orpheum.

The Dorner Players in Mrs. Temple's Telegram, June 17-22, played to fair business at the Family Theatre, Lancaster, Pa.

Faige-Mabel Stock company, C. W. Ritchie, manager, opened a five weeks' season in Jacksonville, Fla., on Monday.

Proctor's Stock company in Newark closed on Saturday, June 22.

Norman Hackett, who has been playing in stock at the Hartman Theatre, Columbus, O., opened at the Star Theatre, Buffalo, N. Y., on Monday in The Witching Hour, with the Hackett Players, including Harriet Worthington, Jackson Mitchell, and Hugh Dillman. Jessie Bonatelli and her stock company, after playing an engagement in Buffalo, have gone to Detroit, Mich.

Harry O. Stubbs, the versatile stage director of the Stubbs-Mackay Players, at the Glenside Park Theatre, Columbus, O., was much in the limelight last week as "Boots" Mullins in A Gentleman of Leisure. His acting was admirable.

The Summer season at the Academy of Music, Baltimore, Md., was successfully opened June 17 by the W. T. Carleton Opera company in Gilbert and Sullivan's opera, Patience.

Ida Adair, formerly of the Belasco Alexander Stock company of San Francisco, made her first appearance as leading woman of Poll's Stock company in Bridgeport, Conn., last week. She succeeds Blanche Hall, who will take a much needed rest during the remainder of the Summer.

Carolyn Gates, who has been with the Orpheum Players in Philadelphia, sailed Monday on the Graf Waldersee, of the Hamburg-American Line, to visit England, France, Switzerland, and Italy. She will return early in September to become leading woman of the Orpheum company.

Last week marked the end of the engagement of Helen Grace and her company at the Academy of Music, Halifax, N. S., and large audiences attended every performance. Charlie's Aunt was given Monday night; Jane Eyre, Tuesday afternoon; Arcturion, Tuesday night; Beverly of Granstark, Wednesday afternoon; The Lion and the Mouse, Wednesday night; The Chorus Lady, Wednesday and Thursday nights and Saturday matinee, and The White Slave, Saturday night. Miss Grayce is booked to appear next season in western Ontario and Winnipeg.

Other Stock Notes on page 14

STOCK COMPANY NEWS

Continued from page 13.

STOCK DRAWS IN NEWARK.

The Payton Stock company presented Men and Women at the Orpheum Theatre, Newark, N. J., June 17-22, to the usual crowded houses. The play gives each member of the company ample opportunities. Mabel Brownell was delightful as Agnes Rodman. Clifford Stark gave a fine portrayal of William Prescott. Mable Estelle, whose delightful comedy always pleases, was perfectly at home as Margery Knox. Mary Cunard as Kate Delafield shared honors with Miss Estelle. Sadie Radcliff was motherly and lovable as Mrs. Prescott. Lillian Stuart as Dora Prescott, and Virginia Wilson as Mrs. Kirke, were excellent. Edmond Soraghan as Israel Cohen gave a dignified portrayal. Edward Farrell was good as Seabury. Harry W. Fenwick played a disagreeable character of Stedman in a convincing manner. Harry B. Roche as Colonel Kip kept his audience in an uproar. Lee Sterrett was excellent as Stephen Rodman. Edward Van Sloan was splendid as Sam Delafield. A bit of fine acting was done by Richard Vanderbilt as Mr. Pendleton. The same may be said of S. K. Fried as Arnold Kirke. The White Sister this week.

Una Abell-Brinker presented The Typhoon at the Newark Theatre, June 17. The first production of the piece here was so excellent as to increase the admiration of the company. Louis Leon Hall's embodiment of Tokoromo was exceedingly clever. Admirable also was Frank B. Hersom's impersonation of Josikawa. Louis Dean was fair as Herr Lindner. As the flashing Elena, Mrs. Brinker was excellent. Anna Layng gave a splendid performance of the small role enacted. Others in the cast were Bijou Washburn, Frank Morrison, Raymond Capp, Joseph Grandby, Charles Greene and others. The performances were running smoothly until Wednesday matinee, when an injunction was served prohibiting the company from giving the play, and necessitating the theatre being dark for the balance of the week.

The Sibley Players presented Kathleen Mavourneen at the Electric Park, Newark, N. J., June 17-22. The piece was creditably acted by Margaret Keene and her associates.

The Olympic Opera company presented Miss Bob White at the Olympic Park, June 17-22. This excellent company has been strengthened by the engagement of John L. Kearney and Fred Fear, who gave able performances. Ann Tasker and Stett Tracey were excellent. Others in the cast were Frank Deshon, Harlan P. Briggs, Russell Lennon, Lucille Saunders, Peggy Wood, and Edna Temple, not forgetting to mention one of the best choruses ever presented at this theatre. Stage-Manager Temple deserves much credit for his lighting and scenic effects.

The Proctor Players presented The Wolf at Proctor's Theatre, June 17-22. Boyd Nolan, J. E. MacGregor, Harry English, Swane Gordon, and Louise Marshall completed the cast. The company closed Saturday night. Moving pictures are being shown.

GEORGE S. APFLEGATE.

"MIKADO" WELL SUNG.

BALTIMORE, MD. (Special).—The W. T. Carlton Opera company, which began a Summer engagement at the Academy June 17-22, made an excellent impression with the local public and the critics were almost unanimous in their praise of the company. Patience was surprisingly well sung in all its roles. Special praise should also be given to the male chorus, which in tone, time, and action far surpassed that of many a first-class traveling company which has visited us this season. This week they are giving a splendid revival of The Mikado, which drew an unusually large house on Monday night. The auspicious opening argues well for a successful season. Carol A. Lyon deserves special mention for her beauty and unmistakable talent.

The Thomas Players will bring their engagement to a close this week at the Auditorium June 24-29, where they are presenting Carlotta Nielson's well-known play, The Three of Us. It proved to be one of the best productions yet made by the company during its engagement in this city. The productions have been well mounted, but the acting, with the exception of the work of William Barwald and Charles Dingle, was below the average, and could not stand comparison with that of other stock companies which have visited this city.

The Cabaret performances at the Maryland are doing a whirlwind business, it being impossible to obtain table seats a week in advance. The house is turning people away at every performance. Levi's orchestra, Marie Fenton, Belle Story, and Ben Linn constitute some of the leading features this week.

I. BARTON KREIS.

ELEANOR CLEVELAND'S LAST WEEK.

Eleanor Cleveland is playing her last week with the Frank Carpenter Stock company at Newell's Theatre, White Plains, N. Y. In The Gambler, the current offering, she has ample opportunity for emotional acting. Helene Strickland scored a pronounced success in the production of Green Stockings June 17-22.

NEW YORK CITY STOCK COMPANIES.

The Manhattan Opera House Stock company gave a creditable performance of The Deep Purple last week. Clifford Bruce and Irene Oshler were admirable in the leading roles, as were also Harriet Ross, Joseph Kaufman, William Riley Hatch, and Bernard McEwen. This week, The Third Degree.

William Fox's Academy of Music Stock company moved across the street to Fox's Theatre, formerly known as the Dewey, opening last week with a commendable presentation of The Fortune Hunter. Theodore Friebeus, Priscilla Knowles, Jack Bennett, Marie Curtis, Curtis Benton, W. H. Gerald, Edgar Nelson, Angela McCaull, James J. Ryan, Robert Vaughn, John Beck, William H. Everts, and Kate Blanche were in the thoroughly capable cast. John Barrymore dropped in one evening to enjoy the play which he helped to popularize. The Woman in the Case this week.

The Melting Pot was excellently presented by the Prospect Theatre Stock company, headed by Paul McAllister and Irene Timmons. Others in the capital cast were Harmon MacGregor, Cecil Owen, Henry Crosby, Elbert Benson, Frank Pfarr, Madelyn Delmar, Margaret and Bessie Lee. This week, Sapho.

Cecil Spooner's Stock company, at the Metropolitan Theatre, appeared last week in her own play, The Price She Paid, which was reviewed in our last issue. A notice of the current offering, "the play without a name," will be found on another page of this number.

Zaza, as played by the Corse Payton Stock company at the West End Theatre, was well received last week. Eda Von Luke in the title-role did excellent work. Mrs. Charlotte Wade Daniels, William Mortimer, and Claude Payton shared honors. This week The Commuters with Corse Payton himself in the cast.

The Corse Payton Stock company began a season at the Tremont Theatre June 3 in Paid in Full, May Desmond, the clever leading woman, scoring a hit. Last week the company gave The House Next Door, with Harry Hicks as Sir John Cotswold. Mr. Hicks succeeded J. E. Dodson in this role and toured the South and West last season. Other favorites were Roger Barker, Carroll Dalley, W. J. Whitiger, Arthur Jarrett, Gertrude Maitland, Sue Fisher, Pearl Grey, and Elmer Thompson. This week, The Deep Purple.

STOCK COMPANY BEST EVER.

DENVER, COLO. (Special).—The stock at Elitch's Gardens gave a splendid performance of The Witching Hour June 16-22. Rains in early part of the week seriously affected business. Thursday afternoon, 20th, children under direction of Mrs. Margaret Fealy, mother of Maude Fealy, presented The Little Princess at this house; Little Dorothy MacKay played the name part.

The Fealy-Durkin company, at Lakeside, Denver, has made a name for itself quite worth having. The two comedies of opening weeks were succeeded for week June 16-20, by a capital performance of Samson. Mr. Durkin handled the lead magnificently and Mary Boland did some remarkable emotional work as the wife. Lynn Pratt played the villain in a fine manner. Mark Smith did good comedy work, and Neil Pratt was good in the part intrusted to him. This is the best company seen in Denver in many a moon, and it is being well patronized. Lynn Pratt has rented a bungalow near the Casino and is entertaining his many friends royally.

GRANVILLE FORBES STURGEON.

CODY REPEATS SUCCESS

Lewis Cody, formerly the popular leading man of the Stalnich-Hardis Stock company, Mt. Vernon, N. Y., and latterly playing to capacity business at Stamford, Conn., with his own company of players, is now repeating his former success at the Crescent Theatre, Mt. Vernon; June 17-22, Pierre of the Plains; June 24-29, Old Heidelberg. The Stalnich-Hardis company closes its season in The College Widow this week at the new Westchester Theatre, Mt. Vernon.

W. T. GRIDLEY.

CENTURY MARK IS PASSED.

The Malley Dennison Stock company gave their one hundredth performance at the Van Curler Opera House, Schenectady, N. Y., June 17, playing The Seven Sisters to capacity. Owing to the high quality of the plays presented and to the able work of Ethel Gray Terry, Hallett Thompson and other members of the company, there has been a steady increase in business.

PLAYING TO CAPACITY.

Louis Pinski has been engaged as leading man with the North Brothers' Stock company at the Olympic Theatre, Muskogee, Okla. The company played The Parish Priest to capacity June 9-15, and had the same good fortune with Her Lord and Master, June 16-22.

For the story of the "Typhoon" litigation see page 10

BUTTERFIELD PLAYERS CLOSE.

WASHINGTON (Special).—The presentation of Jerome K. Jerome's three-act comedy The Way to Win a Woman, which was given at the Belasco Theatre 17-22, marked the closing of the Butterfield Players stock season in Washington. For ten weeks this organization has given satisfaction to local theatregoers. Everett Butterfield announces that he has signed contracts with the Shuberts for a longer period of stock presentation next Summer.

J. Hartley Manners's clever satire on the anti-Semitic sentiment, The House Next Door, was artistically enacted 17-22 at the Columbia Theatre by the Columbia Players. A notable artistic success must be accredited to Stanley James, a character actor, who interpreted the role of Sir John Cotswold. Other parts were well taken. This week, The Climbers. The Wrong Mr. Wright is in rehearsal. The Columbia season will continue till September.

The Poll Players, at Poll's, formerly Chase's, presented Three Twins 17-22 to one of the heaviest week's business of the season, capacity audiences being in attendance at nearly every performance. A. H. Van Buren excelled in the light comedy musical role of Tom Stanhope, with Iselta Jewell entirely charming in the leading feminine portrayal. JOHN T. WARDE.

GOOD COMPANIES IN MONTREAL.

MONTREAL, CAN. (Special).—At the Francis Theatre, Warda Howe has received favorable comment from the press for her performance of the title-role in Mrs. Dane's Defense. Ruth Hope also gives a charming performance of the ingenue role.

The Summer Opera company, which opened at the Princess Theatre June 17, created an exceedingly good impression. The opera was Princess Chic. The principal roles were in the hands of Mae Edwards, Forrest Huff, and Fritz von Bussing. Jack Henderson, Charles Gallagher, and Harry Lane did good work in the comedy parts.

Seven Days is drawing big business to the Orpheum. Charles Mackay and Lillian Kemble score in the leading roles. William Webb and Mabel Carruthers offer good characterizations and Lydia Knott does clever work as Aunt Selma.

The Adelphi Stock at Starland offered for their second week in stock sketches The Cowboy's Conversion. Fred J. Burns Burhorn as the cowboy and Genevieve Baird as the girl from the East did clever work, while Gerald Rowan provided a telling character bit as Ben Higgins.

W. A. TREMATNE.

AN ERRONEOUS STATEMENT.

WASHINGTON, D. C. (Special).—The management of Poll's Theatre says there is no foundation for the report printed last week to the effect that expenses were to be reduced and that in accord with this policy A. H. Van Buren, the leading man, was to resign. Mr. Van Buren will remain, as will other members of the company.

JOHN T. WARDE.

PAUL BURNS COMPANY CLOSES.

After one week's trial, June 10-15, the Paul Burns Stock company, at Rocky Springs Park, Lancaster, Pa., closed on account of lack of patronage.

The Longacre Stock company closed at the Empire Theatre, Glens Falls, N. Y., June 15.

Evelyn Watson, the popular ingenue of the Gotham Theatre Stock company, Brooklyn, N. Y., who recently closed a special engagement with the Coleman Stock company at Rochester, N. Y., will spend her vacation at Saratoga Springs with Mrs. Pauline H. Boyle, manager of the Gotham. At the conclusion of a few weeks' rest at Rochester Mrs. Boyle will leave for a six weeks' tour of Europe. Miss Watson during her short stay at the Lyceum Theatre was seen in the leading parts during the recent illness of Miss Coleman. She made many friends and admirers in Rochester and was tendered a reception on her closing night.

The Clara Turner Stock company is playing to record-breaking crowds at Rolling Green Park, Sunbury, Pa.

Billy Carlton as the German hotel proprietor was the pronounced feature of last week's production of the musical comedy, The Purple Widow, by the Sanford Wallin's Stock company at the Bijou Theatre, Woonsocket, R. I.

Frank Dae and Margaret Neville, having

completed their engagement in Indianapolis, Ind., have joined the Regan-Lewis Stock company at Jacksonville, Fla., assuming the leads.

At the Park Theatre, Altoona, Pa., the E. J. Hall Stock company presented St. Elmo the first three days of last week and The Wolf the latter part to good receipts.

The recent voting contest at Keith's in Providence, R. I., for plays to be presented during the Summer season, resulted in the patrons of the house selecting Sherlock Holmes and Trilby.

Malley and Dennison announce the closing of the Spring season of the Richmond Stock company at Rand's Opera House, Troy, N. Y., on Saturday, June 29. This company has broken all records for stock business in Troy. It has played to capacity business for twenty-five weeks, during which time many of the latest plays were offered. It is the intention of Malley and Dennison to open Rand's again next season with stock.

Burns Theatre, Colorado Springs, Colo., opened for the Summer season on Monday with Malcolm Duncan and Justina Wayne leading, supported by William Ramsford, Preston Kendal, Richard Carlyle, Earl Gardner, Eugene Dubelle, and Florence Cross. The Fortune Hunter was the first attraction.

In the New Orpheum Stock company, now playing at the Orpheum Theatre, Boise City, Idaho, are Charles J. Le Moine, Myron Hall, Harry Dupuy, Edward Bernard, Harry Young, Susanne Walkey, and Charlotte Munderford.

Word comes from John A. Duncan, Jr., the Minnaco correspondent in St. Joseph, Mo., that the William Grew Stock company successfully opened their stock season at the Aldrome in The Lion and the Mouse, June 10-22.

In the person of Marie De Gafferally an old friend has returned to Oxford Lake Park, Anniston, Ala. Two years ago she was leading woman with the Demarest Stock company at the Lake, and now she controls and directs the Williams Stock company that opened its season there June 10. In the company that presented La Belle Marie and Trapped and Treachery were Will C. Davis, J. J. Williams, Glenn Pate, James Hoffer, Hugh Lashley, Bettie McCraney, and May Blossom Williams.

High School pupils at Malden, Mass., had a taste of stage life with the Chicago Stock company now playing at the Malden Auditorium. In the production of Strongheart, June 10-12, and in Carmen, June 13-15, many students were in the casts.

The Opera House Players presented Sauce for the Goose at the Opera House, Paterson, N. J., June 17-22. Henriette Browne gave a clever performance. James Cunningham shared honors with Miss Browne, as did Brandon Evans. Dainty little Frances McGrath scored heavily. Others in the cast were Mrs. James C. Gordon, Cecil Kohlhaas, Joseph McCoy, and James Young.

David Walters, who has just closed a successful season with the vaudeville sketch, The Devil and Tom Walker, joined the Poll Stock company in Scranton, Pa., last week and made his first appearance in the character of Phillip Cartwright in The Spendthrift, scoring a hit.

J. H. Docking, manager of the Poll house in Scranton, Pa., who recently underwent an operation for appendicitis, is convalescent and soon will be able to resume business.

William Harris, Sr., and Frank McKee are going to establish a permanent musical stock company at the Park Theatre, this city, next season, but unlike the usual stock companies, only new offerings will be presented. It is their intention to send out on tour competent companies, presenting these musical hits, as soon as they have scored a success in New York.

Sadie Belgarde Stock company pleased good business at Fort Plain, N. Y., June 17-22.

The West End Heights Stock, St. Louis, produced Life's Shop Window last week. A brief review will be found on page 10.

The Harry Davis Stock Players in Green Stockings delighted large audiences at the Nixon Theatre, Pittsburgh, Pa., June 17-22. The work of Robert Gleckler and Thais Magrane was particularly praiseworthy. Mistress Nell is being performed this week. Moths is announced as the attraction July 1-6.

Lindsay Morison's company at the Majestic Theatre, Boston, is this week appearing in Charles Klein's The Third Degree, with Howell Hansell and Rose Morison in the leading parts. Curiously enough, the play is at almost the same time to be pro-

WARNING!

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FROMME BROTHERS, Attorneys,
50 Church Street, New York.

duced in London by Arthur Boucher. For the week of July 8 Mr. Morison is mysteriously announcing "the biggest stock event America has ever seen." What, we wonder, is this to be?

Vivia Ogden has been especially engaged to play Miss Hazy in Mrs. Wiggs of the Cabbage Patch with the stock companies of the Poll circuit.

Harry Clay Blaney, managing director of the American Theatre, Philadelphia, announces the closing of that house June 29, for four weeks during July. Jack Chagnon and Grace Huff, the two leads, have been re-engaged to return to the company for next season, also Harold Kennedy, Charles Harris, Marie Warren, and Daisy Chaplin. James Wall will remain as the local manager and Horace Mitchell stage director.

Harry J. Leland, stage director for Jessie Shirley, joined Thuriow Bergen's company at the Moore Theatre, Seattle, when Miss Shirley closed, and will remain with Mr. Bergen for the balance of the Summer season.

Joseph R. Garry has been specially engaged by the Tremont Stock company, in the Bronx, to play Laylock in The Deep Purple.

John Craig has returned from Chicago to Boston. He is not, however, in the cast at the Castle Square, where Charley's Aunt is this week closing the season, with Donald Meek in an old and favorite part. Mr. Craig's fifth season at the Castle Square will begin in August.

Julia Blanc, of the Columbia Players, Washington, D. C., has signed a contract for the coming Winter season with a stock company in Kansas City, Mo.

VAUDEVILLE NOTES.

Nixon, called the handcuff king, after a successful tour, is visiting at his home in Bellefontaine, O., and preparing to go on the road again in a few weeks.

James J. Corbett will reappear in vaudeville at Palladium Park, over on the Jersey shore, next week.

J. K. Burke, of the United Vaudeville Bookings Office, New York, was in Youngstown, O., last week to consult R. E. Platt, manager of Idora Park, about attractions for the Summer.

The Princess Theatre, Colorado Springs, Colo., designed for moving pictures and vaudeville acts, will be in readiness for occupation about Aug. 1.

The Majestic, Colorado Springs, formerly B. and C. time, but for the past five months an exclusive picture house, is doing a large business, but has announced a return to vaudeville about Sept. 15.

English critics say that The Man from Mexico is much improved in a one-act version presented in vaudeville lately in Birmingham. Stanley Cooke made the condensation and played the leading part. The scene chosen is in the warden's office at Blackwell's Island.

"Cupid," playing in William Morrow's sketch at the Pantages' Theatre, Spokane, Wash., June 9-15, drew many frowns from Mayor W. J. Hindley and Juvenile Officer W. M. V. Winans, who believed that a boy was in the part. Amid smiles of the theatre attaches they investigated the matter, only to find that the "child" is thirty years of age.

Walter Mann, of the Empire Theatre, Philadelphia, and husband of Virginia Hemming, who has attained considerable success in vaudeville, was in Burlington, N. J., June 15, attending the obsequies of his uncle, Alfred P. Silpath.

Vaudeville and motion pictures attracted large audiences to the Academy of Music, Newburgh, N. Y., last week.

Sidney Ayres made his vaudeville debut at the Oakland, Cal., Orpheum on June 16.

Fuller Mellich, lately in Oliver Twist, is trying out a vaudeville sketch, assisted by his daughter and Grace Griswold. The sketch is made over from a French playlet, The Little Sunbeam.

Sophy Barnard returned to vaudeville at Keith's Theatre, Philadelphia, last week. Philadelphia is her home, and it was there that she made her first appearance as a professional. During the week at Keith's Theatre she shared headline honors with Lou Anger, her husband. Miss Barnard is to return to New York this week to read the leading part in a new musical production.

Viola Knott, after a season with Kismet, is to appear in a vaudeville playlet.

Rehearsals are in progress at Keith's Bijou Theatre, Boston, of a new operetta, The Mardi Gras Ball, by Carl Wilmore, composer of In a Tea House, which ran nine weeks at the Bijou last year. The scene is in New Orleans during a carnival season in the eighteenth century, and the personages are of the French colony of New Orleans and of the British garrison. Mrs. Josephine Clement is the producer.

Don, "the talking dog," a European headliner, will open on the Orpheum Circuit in St. Paul, on July 22.

Oiga Petrova has gone to London to fulfill vaudeville engagements there, returning to America in September.

"Vaudeville Day" is now a regular weekly event at Bellevue and other local hospitals, when Jerome Schaeffer and his sister, Mrs. Edna Schaeffer Kellogg, entertain the patients with music and song.

ROAD AND REPERTOIRE

AUTOMOBILE MEN ON BAND TOUR.

A band of fifty employees of the Williams-Overland Company is now on a month's tour of twenty cities in the West. They are traveling at the expense of John N. Willys, president and sole owner of the automobile plant, who says he wishes to reward them for refusing to become professionals. It was at his suggestion that the band was organized for the edification of men employed in the factory, and the organization became so proficient that it was soon known outside of Toledo. The present tour is a month's vacation, taking the men and boys to twenty-four cities, nineteen States, and over 9,000 miles of railway travel. In some cities two concerts will be given, but all will be given in municipal parks. The band started on June 12. Among the cities to be visited are: St. Louis, Mo.; Memphis, Tenn.; New Orleans, La.; Galveston, Houston, El Paso, and San Antonio, Texas; Tucson, Ariz.; Los Angeles, San Francisco, Sacramento, and Fresno, Cal.; Portland, Ore.; Salt Lake City, Utah; Rawlins and Cheyenne, Wyo.; Denver and Colorado Springs, Colo.; Kansas City, Mo.; Des Moines, Ia.; Minneapolis, Minn.; Milwaukee and Chicago.

NEW POPULAR PRICED CIRCUIT.

The Co-operative Booking Circuit Company has been organized, to form a circuit of theatres in fifty cities of the East and Middle West, and send out companies to play at prices of ten, twenty and thirty cents. The company was incorporated last week at Albany, with the following men prominent: William A. Brady, Lew Fields, the Shuberts, Marcus Loew, Lawrence Weber, Gus Hill, Moses Reis, F. Ray Comstock, and others. The system will be started next season and will be operated similarly to the burlesque wheels. The backers say that they will give standard plays at moderate prices, hoping to win back the public that used to inhabit the galleries and balconies. They think that they can compete successfully with motion pictures.

COLLINS GOES TO EASTON.

Howard Collins, of Jersey City, N. J., left there on the 15th for a season of ten weeks at Easton, Pa., where he will be musical director of a Summer repertoire opera company, which opens its season in Easton June 24 with *Said Pasha*. Mr. Collins has been in charge of the musical department of Gus Hill's enterprises, and has spent the early part of the Summer selecting voices for five Mutt and Jeff companies to go out next season. He will be with the No. 1 company.

Florence Stone and Willard Mack, starting together, opened in The Spendthrift at the Orpheum Theatre, Salt Lake City, Utah, June 17. The actors were welcomed by a large audience and the play was well received.

At Manitou and Colorado City, Colo., much preparation has been made to provide tourists with varied entertainment, and the hotels are all prepared to serve greater numbers of visitors than ever in the past. With band concerts by excellent bands, hotel and pavilion orchestras, two stock companies, vaudeville and pictures, and a score or more of other forms of diversion, the city under the shade of the historic Pike's Peak is hardly likely to suffer as a result of ennui.

The Bowling Green, Ky., Opera House has been fitted with an entire set of new scenery, including a drop curtain. The work was done by the American Scenery Company, of Detroit, Mich.

Ellery's Royal Italian Band gave a fine concert in the Crowell Opera House, Adrian, Mich., June 17, to a small house.

The Carl Hagenbeck and Wallace Shows will be at Adrian, Mich., July 1.

The Auditorium at Norfolk, Neb., was closed to traveling companies on the 12th with The Flirting Princess. Motion pictures will be shown during the Summer.

Director Gus Sun, of the Sun Amusement company, Springfield, O., has closed the New Sun for repairs and improvements, and it probably will not be reopened until some time in August.

William E. Raynor has succeeded N. P. Hill as advance agent for The Flirting Princess. Mr. Hill is now back with the company.

C. G. Harrison is now manager of the Grand Opera House at Greensboro, N. C.

Charles Maurer, musical director of the Family Theatre, Lancaster, Pa., for many years, took charge of the theatre at Hershey Park, Pa., June 24.

Henry Gluck, proprietor of Gluck's Family Theatre, New Castle, Pa., has secured control of the Princess Theatre of that city. The deal involves \$35,000. Mr. Gluck aims to secure a number of additional theatres in the same section.

The New Colonial, Providence, R. I., for-

merly the Imperial, will open Labor Day with *Christie Macdonald* in The Spring Maid, followed by Raymond Hitchcock in The Red Widow.

Gay A. McJimsey, former manager of the Grand Opera House at Vincennes, Ind., has decided to take charge again. W. W. Willis has resigned and a new staff of officers will be installed. Mr. McJimsey has had many years' experience as house manager.

John Craig, George Hassell, Henrietta McDaniel, Albert Roberts, Albert L. Hickey, Mabel Colcord, and Mary Young, made up east of The End of the Bridge, which closed at the Blackstone Theatre, Chicago, next Saturday night.

Western rights to The Fortune Hunter have been secured by the Chicago firm of Howland and Clifford, who will send it on tour next season, opening in August. The same firm has accepted for production a play by Howard Hall, who has been playing in the company presenting Within the Law, at the Princess Theatre, Chicago. A name has not been selected for this new piece.

Van's Greater Minstrel Show will open in Peekskill, N. Y., on Aug. 15, and is booked solid for forty-one weeks. The troupe will play as far West as Kansas City, Mo., and as a special feature will carry Quintano and his band.

IN BOSTON THEATRES.

BOSTON, MASS. (Special).—Alice Lloyd is continuing blithely at the Tremont as the light-hearted Little Miss Fix-it, ably assisted by Lionel Walsh, whose quiet humor as Percy has tickled the Bostonians.

This is the last week of the unusually successful season of the Pops at Symphony Hall.

Rainey's African Hunt is still at the Park. The Durbar continues at Tremont Temple, and an interesting group of pictures and musical numbers furnish the programme at the Bijou.

The Plymouth announces for next season a most intelligently arranged series of plays. William Hodge in The Man from Home will open the season in August, to be followed in September by the all-star production of Oliver Twist. Peculiarly satisfying is the announcement of George Arliss in *Diarsell*, to come in October, and that of Robert Lorraine in *Man and Superman*, to appear Dec. 30. Later in the season will come the return visit of the Irish Players, and a probability is The New Sin, a London success by Basil Hastings.

For some time past the subscription sale of seats for next season at the Opera House has been in progress. Reservations are more numerous than those of last year.

FOREST ISLAND.

STAGE MANAGER ASPHYXIATED.

Lawrence Barbour was fatally asphyxiated in a Mount Vernon, N. Y., boarding house on June 23, aged fifty-nine years. He had been stage-manager for the Lewis J. Cody Players. It is supposed that Mr. Barbour had read himself to sleep and that wind extinguished the gas, leaving the jets open. The deceased was a brother of Edward Barbour, actor-dramatist. His widow, Claudia Lucas, survives.

A VAUDEVILLE RUCTION.

CHICAGO (Special).—The directors of the Western Vaudeville Managers' Association last week voted to request the Interstate Amusement Company to vacate the offices now occupied by it in the Majestic Theatre Building, Chicago, and to look elsewhere for attractions in the South and Southwest. The Interstate Company has refused to vacate.

AMATEUR NOTES.

As part of the Smith College graduation exercises at Northampton, Mass., students of the elocution department, under direction of Frances White, presented on an outdoor stage scenes from The Tempest, Macbeth, A Winter's Tale, Hamlet, and Much Ado About Nothing. Mabel Somers's Hamlet and Gertrude Hussey's Caliban were noteworthy performances.

The Bridge of the Gods, a native production of Oregon, based upon an Indian legend of the Cascade Gorge, was produced at Portland, Ore., on June 15.

The musical committee of the University of California has announced that the Bohemian Club of San Francisco will repeat its outdoor performance of The Atoneament. The author is Joseph Redding, a San Francisco attorney, and Professor Hadley is to compose the music. The date is Aug. 24, two weeks after its production at the grove of the club.

Large crowds attended the Commonwealth Circus, given by the Commonwealth Club of Upper Montclair, N. J., at Harrison Park, Upper Montclair, June 20-22. Except for a few professional numbers, the entertainment was provided by residents of Montclair, many prominent society people appearing as clowns, jariat throwers, and uproarious barkers. Among the important entertainers was Dr. Morgan Wilcox Ayers, of Upper Montclair, described on the programme as "Buffalo Bill Down to His Shirt." Dr. Ayers is an old friend of Colonel Cody. Much of the park had been roofed with canvas, electric lights provided a brilliant illumination, a circus band led by Albert C. Sweet increased the animation, as did an extensive midway. The proceeds will go to defray the debt of the club.

PLAYS WANTED

The management of a very high class, small theatre now being built in a principal Eastern city desires manuscript plays with a view of using same this coming season.

Authors and agents are invited to submit (by mail only—not in person) dramatic, historic, romantic, comedy, problem, unusual, and children's plays. Variety sketches not wanted.

Earnest consideration, return of unsuitable plays and prompt negotiation for those chosen is pledged.

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ARRESTS ABOUT "THE TYPHOON."

(Continued from page 10.)

of the Whiteside copyright. A representative of Darcy and Wolford visited the Academy, and he is said to have replied that the version used there was not the Moorehead translation handled by Darcy and Wolford.

The Fox Amusement Company promised, say the Whiteside Company, to change to the Darcy and Wolford version. The change was to have been made after Thursday night. Stenographic notes were taken again, and the Whiteside Company contended that the Academy Players lapsed into the early week version sufficiently to constitute a violation. Nevertheless some changes are said to have been made. A son of Mr. Wolford who played the part of an idiot Japanese boy is said to have found his part cut out after Thursday night. There is an idiot boy in the Whiteside version.

An element of humor was brought into the controversy that week when Sam Kingston, manager of the Academy company, sent his property man up to the Whiteside office for Japanese screens and the image of Buddha used at the Hudson Theatre. When the property man found that Walter Floyd, manager of the Whiteside Company, would not lend these to him, he asked Mr. Floyd to lend him some pictures and show him how the first scene was set.

Darcy and Wolford, when asked about the controversy, had nothing to say. F. H. D. Grahame, manager of the American Play Bureau, which has announced another version, said that this would not be ready until the present week. The manager of the Newark theatre came to him last week, Mr. Grahame said, and offered him \$200 for his version to finish out the week. Mr. Grahame said that neither Senator Frances G. Corcoran, president of the bureau, who made the translation, would have leased their version anyhow in the circumstances. As to the court proceedings, Mr. Grahame was very much interested. He continued: "I am anxious to see whether Mr. Whiteside can establish exclusive rights to The Typhoon. I don't think that he can with no copyright agreement between this country and Hungary, but if he can I am willing to lay out version aside with all the time and money it has cost us, and put it all down to profit and loss. But if we are assured that Mr. Whiteside cannot establish exclusive rights, we shall flood the country with manuscripts."

The Whiteside Company state that, if necessary, they may prosecute companies producing The Typhoon under the common law, charging violation of trademark. They refer to a decision of the New York Supreme Court when The Merry Widow case was tried and the court restrained others than Henry W. Savage from using any translation of the Hungarian musical comedy and producing it under the title of The Merry Widow. The Whiteside Company claim to have established similar property rights with The Typhoon. They have five versions of the play copyrighted.

It is rumored that the National Association of Theatrical Producing Managers may assist the Whiteside Company in the controversy. If they take an active part, it will mean that they are likely to cut out plays from those connected with producing other versions. It is said that one of the agencies involved has already been deprived of the right to lease two plays and that these stock rights have been transferred to another play broker.

Charles B. Dillingham is one of the managers keenly interested in the outcome of the present controversy. He has a Hungarian play which he has been holding back for lack of proper protection to date. If the Whiteside Company succeeds in proving that exclusive rights can be secured for a Hungarian play, Mr. Dillingham will probably put on his play without waiting for an international copyright agreement to be signed.

Outdoor Amusements

STRANGE ANIMAL ACT AT PALISADES.

Happy Hooligan, the Monkey Thief; or, Why Cash Girls Go Short, may be the theme for a stirring melodramatic sketch for the vaudeville theatre, just opened at Palisades Amusement Park. Ever since the opening there had been a steady leakage in returns from the ticket booth at the Animal Circus. Every night the cashier turned in her cash box with her cash short. The most reliable girls in the park were assigned to the circus, but still the leakage continued to the consternation of all.

Last week the matter was cleared up in most unexpected manner. Workmen digging postholes unearthed \$17 in nickels, dimes and quarters. How this money found its way to the hole in the ground was revealed by watching one of the monkeys used in the performance, Happy Hooligan by name. The monkey was seated on a ledge of the ticket booth, his accustomed place during the "ballyhoo," or show given in front of the circus building preliminary to the real exhibition.

While the cashier was making change the monkey was seen to slide his hand through the iron grating and extract a quarter, palm it, and subsequently transfer it to his mouth. Then he watched his chance to hide it in the ground. But for the accidental exposure of the buried treasure it is probable that Happy Hooligan would still be continuing his career of crime.

WASH DAY FOR ELEPHANTS.

SPOKANE, WASH. (Special).—The eighteen elephants belonging to the Sells-Floto Circus will be washed in Liberty Lake June 28. The elephants will arrive in Spokane on a special train over the Milwaukee Railroad. Each bar of soap will be one yard long, a half yard wide and a half yard thick. Profiting by an experience of 1910, when the same elephants were washed in the Snake River and refused to leave the water for more than five days, the management of the circus has arranged with the railroad company to have cables strung from the pavilion to the bathhouse. The elephants will be led into the corral and there washed by their keepers. On the same day more than 1,500 employees of the circus will picnic at the lake. [And wash?—Ed.]

W. S. McCrea.

\$100,000 TO SELL BEER.

CHICAGO, ILL. (Special).—Reports are circulating to the effect that Sans Souci Park, an outdoor amusement place at Cottage Grove Avenue and Sixtieth Street, Chicago, has been leased to a company of Chicago men who will convert it into a resort similar to the Bismarck Garden on the North Side. It is reported that one Chicago brewing company is to pay \$100,000 for the privilege of selling beer in the place. Competition with the White City Park for several years past has rendered Sans Souci less prosperous than formerly.

H. C. Baker.

The only attractions in the amusement field at Louisville, Ky., are the parks, Fontaine Ferry and Riverview. At the former Natelli's Band gives two concerts daily. The bill at the theatre includes The Marco Twins, John Macauley, Jennings and Nelson, Sue Smith, and the Mills Family. At Riverview, Bessie, the Diving Venus, is a strong drawing card. Phillipini's Band, with Suzanne Lechin as soloist, finds favor, and Boyd Martin's new playlet, When the Cat's Away, has made a hit. The season closed June 15 at Hopkins' vaudeville house after forty successful weeks.

The F. A. Robbins Circus gave two performances at the East Renovo, Pa., grounds June 14 to fair sized audiences.

Barnum and Bailey shows are to be in Salt Lake City for two performances Aug. 31.

The Gentry Brothers' Dog and Pony Show exhibited at 25 and 27 Illinois Street, Indianapolis, Ind., June 10-15. A free street parade every morning was witnessed by a large portion of juvenile Indianapolis.

Barnum and Bailey's Circus visited Holbrook, Mass., June 22.

The Hagenbeck-Wallace Shows exhibited to good crowds at Syracuse, N. Y., June 19.

Miller Brothers' 101 Ranch Show is booked for Moose Jaw, Sask., Canada, July 3.

The Sells-Floto Circus, that gave two performances in Boise City, Idaho, June 10, drew a crowd estimated at 14,000. A crowd of almost equal proportions saw the 101 Real Wild West aggregation that stopped in Boise City on the 17th.

Javien's Orchestra continues to be a strong attraction at Lakemont Park, Altoona, Pa.

Manager Blanchard, of Rolling Green Park, Sunbury, Pa., is looking for an experienced aviator to make flights. The meet at the Park May 30 was a failure.

Young Buffalo's Wild West and Colonel Cummin's Far East Shows played to fair business at Woonsocket, R. I., the 18th.

A new departure in moving pictures was the opening on the 15th in Fall River, Mass., of an out-of-door theatre devoted to

pictures and songs. The grounds are enclosed by a high board fence and performances are given at night only. The theatre is located in the eastern section of the city.

W. S. McCrea, Missoula correspondent at Spokane, Wash., writes that \$20,000 in premiums is offered by the Spokane Interstate Fair Association this year. The association charges no entry fee except for dogs and poultry. Twenty thousand premium lists have been issued.

The Kline Circus visited Herkimer, N. Y., June 21-22.

Oswego, N. Y., is to have a large celebration July Fourth, under the management of the Chamber of Commerce. There will be an aviation meet at Fort Ontario, where fliers from other posts, also Dr. Baldwin and representatives from the Curtis Company will give exhibitions. There will also be a large street carnival. Contracts have been signed with the Monarch Amusement company, which will have charge of this part of the celebration, which will be continued for a week, beginning July 1.

George M. Fee, who was the original Connelly in The Deep Purple, has invested the savings of a lifetime in a large mechanical reproduction of the sinking of the Titanic at White City, Chicago. Foster Moore, who pilots musical comedies in Winter, is lecturing on the Sarah Bernhardt pictures at the same resort. Jack Squire is ticket seller at the White City cabaret.

Ringling's Circus did a big business in London, Canada, June 21.

The Pilbeam Exposition Shows Carnival company, booked for Rogers Band Park, at Goshen, Ind., week of June 17, failed to appear for the engagement and did not advise the park management of cancellation.

All territory within twenty-five miles of Elkhart, Ind., has been advertised for the Buffalo Bill-Pawnee Bill Show, July 19, and the Barnum and Bailey Circus, July 24. The fight for business is keen.

The Logan County Fair will welcome first-class shows and entertainment devices Aug. 20-23. Address W. Kinnam, secretary, Bellefontaine, O.

The Professional Woman's League will be guests at Palisades Park on June 28.

BOOK REVIEW.

CARNIVAL, a Novel, by Compton MacKenzie. Published by D. Appleton and Company, New York, 1912.

Although Compton MacKenzie has not invented a particularly ingenious plot for his latest novel, for many readers that will probably be considered an asset, because it gives to his characters an unusually life-like men. The only incident which would be likely to challenge question he has declared to be based on his own observation. Passing a London music hall one evening, he saw a countryman waiting for one of the girls who help to amuse the populace within. From that slight incident he built up a story for himself and his public around the ill-assorted pair. He was especially interested in the girl—in her reasons for such a choice, and then in the life that had driven her to such a refuge. All this is set forth in "Carnival."

Jenny Raeburn is a logical study at any rate—possibly too logical to suit some minds. Born of a prosaic and rather unlovely marriage, she inherited a fine contempt for men that was almost prophetic, for they turned out to be anything but a happy accessory in her life. An accessory they really were—except for Maurice Avery, because to him only did she ever open her sympathy. Of course, he deserted her in a temper, when she refused to follow him to Spain and to break with her family and her respectability. Finally, out of sheer ennui, she married her Cornish admirer and went to live in his home on the desolate cliffs. Although she still held him at arm's length spiritually, just as she had kept aloof from all the rest, mankind—which she despised—wrought her death through the jealousy of her loutish husband. Maurice appeared again in the Cornish fog, and when she was sending him away, her husband's jealousy broke out, to her undoing.

Jenny was more human than agreeable, and probably would have been so in any surroundings. Inclined by inheritance to put herself on the offensive, her surroundings cultivated that tendency. The only person in the whole story who could have won her back to any trust in the world was her little son, and his advent occurred too late to effect that happy conclusion. In fact, few of the characters could be classified as strictly prepossessing. Those nearest to this desirable kind were the uncomplaining sister May and the old Grania Champion, who are sketched rather than drawn. At least, they are all vital, and that is more important in this day and generation. Poor Mrs. Raeburn, thwarted in her dreams; big, happy-go-lucky Maurice, the personification of careless youth; maid-in Mr. Raeburn, too weak to be despicable; bigoted Zachary Trewhella, narrowly suspicious; the ballet girls of the Orient and their hangers-on—each one has his own traits and peculiarities that differentiate him from the rest of the crowd.

Without being a great piece of literature, and perhaps being even unsatisfactory in its denouement, "Carnival" rouses more than ordinary interest. It would not be surprising if the author some day wrote a sequel, narrating the life of Jenny's son, Frank Trewhella, for he seems to have a picturesque career ahead of him.

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DOUBLE ENDINGS.

Philip Hale Points Out Many Instances of Changes in Plot Endings.

Boston (Special).—Philip Hale, who continually makes the Boston Herald informing or amusing, or both, to those interested in the theatre, has this to say concerning undramatised (he might have said "disdramatised") drama:

"An interesting article might be written on novels and plays that have had more than one ending. Mr. Kipling wrote two different endings for The Light That Failed, and it is said there is a third. But there are more instances, perhaps, in the drama. We have seen in theatres of this city plays ruined, wholly and absurdly ruined, to suit American taste. There was Bernstein's Israel. In the original the Jewbaiter, when he learns that his father was a Hebrew, kills himself. In the foolish American version a gospel eyed young woman is lugged in by the heels to 'save' the hero at the end. Bernstein's Samson was weakened by a change in the last act, as though the selection of Mr. Gillette to play the leading part was not sufficiently harmful. The Lily was made almost ridiculous by a miserable change in the ending. And so in years remote Cordelia was not allowed to die, and there was a version of Rossini's Othello in Italy in which Othello and Desdemona were reconciled in the last act and Iago confessed that he had acted mischievously. Mr. William Archer has touched, but only lightly, on this point in his 'Play-Making,' recently published, but chiefly in relation to the carrying forward of interest from one act to another. In plays of the type of The Worst Woman in London, it appears to be an absolute canon of art that every act must have a 'happy ending'—that the curtain must always fall on the hero, or, preferably, the comic man, in an attitude of triumph, while the villain and villainesses cower before him in baffled impotence. We have perfect faith, of course, that the villain will come up smiling in the next act, and proceed with his nefarious practices; but, for the moment, virtue has it all its own way."

IZARD.

"MERRY WIDOW" ROYALTIES.

Caroline Froehlich has filed a suit against Henry W. Savage to recover \$3,200, with interest since 1908. The plaintiff produced The Merry Widow here in German and alleges that she paid the defendant \$200 a week for sixteen weeks after he had secured an injunction, claiming that the American rights were his. The plaintiff further affirms that she signed an agreement to make these weekly payments when an attorney and a city marshal called upon her and obtained her signature by threats and intimidation. It is charged that the defendant had no legal right to the royalty and that the plaintiff signed the document only when terrorized.

THOMAS H. WINNETT DEAD.

Thomas H. Winnett, the veteran manager and play agent, died at his home in this city on June 22. For many seasons he directed the tours of New York Day by Day and other successes, and of recent years his office at 1402 Broadway had been one of the busiest play agencies. Funeral services were held at his late residence on Tuesday, and interment was made in Cypress Hills Cemetery. His widow and brother, George W. Winnett, survive.

PLAYWRIGHTS SUE MR. BELASCO

David Belasco is made defendant in a complaint filed Monday in the United States District Court by Aurelia Bachman, of the Colonial Hotel, and George L. McKay, of Rutherfordton, N. C., who assert that The Case of Becky, by Edward J. Locke, brought out last season by Mr. Belasco, with Fran-

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FOREST IZARD.

MUSICIANS' DEMANDS REJECTED.

New York theatre managers on Monday rejected the demands of the Musical Union and declare that they will do without orchestras rather than meet the union's terms. Contracts with the union expire next Sunday night.

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Rest and Recreation

The Lucier Family have gone to Onset, Mass., to spend their vacation.

Art Spaulding has leased a cottage at Island Park, N. I., for the Summer.

Albert Gran is resting at Long Hill, Conn.

Marie Doro sailed on June 18 for a Summer in Europe, returning to the title-role in *Oliver Twist* next season.

The Minnow's Spokane, Wash., correspondent writes: "Eugene Bernstein, the Russian pianist, arrived in Spokane June 15 from New York city, where he spent last year at his studio. Mr. Bernstein has made Spokane his Summer home for several seasons."

Mr. and Mrs. Guy Bates Post (Jane Peyton) have a cottage and farm, "The Birch," at Lake Wonksankmonk, near Winsted, Conn., for the Summer.

David Warfield is visiting his mother at his boyhood home in San Francisco.

Lewis Stone, after closing with Oliver Morosco's company in Los Angeles on June 30, will go to Arizona or up to the Siakiyous for rest and recuperation.

The Summer colony at Biscanet, Nantucket, Mass., now includes Harry Woodruff, Robert Hilliard, Frank Gillmore, Digby Bell, Frederick Perry, Vincent Serrano, Will A. Page, W. G. Smythe, Charles Emerson Cooke, Isabel Irving, Nellie Thorne, Suzanne Perry, Mona Hungerford, and Laura McGillivray.

After witnessing the first production of her vaudeville skit, *Three in One*, Elsie Janis will go to her Summer home on Long Island.

W. S. Canning, who managed Rand's Opera House, Troy, N. Y., during the stay of the Richmond Stock company, will leave July 1 for a six weeks' cruise on the coast of Maine. This is the first vacation that Manager Canning has had since 1905.

The Helm Children are spending their vacation at their home, Altoona, Pa., prior to opening in San Francisco early in July. Creator, the vaudeville musician, is also at home in Altoona.

Percy Plunkett is Summering at Edgartown, Mass.

Having closed a successful forty-two weeks' season in the title-role of *The White Squaw*, Clara Greenwood is in the city arranging plans for next season. When completed Miss Greenwood will rest at her Summer home, Snellinghurst Manor, in the Catskills.

John W. Vogel is sojourning at his country lodge, Buckeye Lake, Millersport, O.

Additions to the Summer colony at Biscanet, Mass., are William B. Thompson, Harriet Ford, Mrs. De Witt Jennings, Mrs. John Westley, Agnes Everett, Fred Thorne, Lotta Lathicum and mother, Mr. and Mrs. Frank Westerton, and Mr. and Mrs. William Elliott.

Mrs. Kate Douglas Wiggin is at her Summer home, "Quilicote," Hollis, Me., but will sail early in August to be present at the London opening of *Rebecca of Sunnybrook Farm*.

Ian McLaren, who came to the United States last Summer from England, is to make this country his future home. He has leased a fine old homestead on the banks of the Hudson in upper Manhattan Island, and will devote the Summer to gardening, reading, writing and studying his new role in the Liebler production for which he is engaged.

Katherine Grey will sail for Europe soon with a trunk load of plays which she is to read while abroad. She hopes to find one for New York production in the Fall.

Minnie Dupree is Summering at Bellport, N. Y., with horses, dogs and other animals, as well as a couple of automobiles.

May A. Bell Marks is at her cottage, Red Cedar Villa, Christie's Lake, Ont., for the Summer. H. W. Marks spends the days in his motor boat on the lake. George Marks has built a new bungalow there.

Mr. and Mrs. Donald McLaren sailed on June 22 for a Summer in Scotland.

Al. Jolson, upon closing at the Winter Garden on Saturday, will undertake a motor trip to the Pacific Coast.

Marie Doro, now resting in England, will be a bridesmaid at the marriage of Dorothy Taylor and Claude Graham-White in London on June 27.

REFLECTIONS.

Assistant Manager Roy Lanning and George Silpath, stage-manager of the Auditorium, Burlington, N. J., are attending the Democratic Convention in Baltimore. Mr. Silpath made the frame that surrounds the

portrait of Governor Woodrow Wilson in the lobby of the Emerson Hotel, Baltimore, this week. It is said to be one of the largest frames ever made.

Hazel Chapple (Mrs. Milo Beldon) has undergone a successful operation at Dr. Campbell's Trinity Hospital, East New York, and hopes to be able to leave the hospital by July 21.

Frank Stammers, stage director for Kolb and Dill, has written a new play for these comedians. It is a fantasy, opening in 1912, jumping back to 1860, then hurdling forward to 1960, and ending at the coronation of King Theodore of America.

Eugene Walter received the degree of Eldon on June 16, joining New York Lodge, B. P. O. E.

Dorothy Webb and Robert Pitkin will be in *Tantalizing Tommy*, which opens at the Chicago Opera House Aug. 30.

Dick Ferris contemplates staging *Sedley Brown's Play, The Home Plate*, at the Los Angeles Auditorium next month.

Burton Holmes is on his way to India to secure new material for his series of illustrated lectures.

Frank Tinney is now featured in *A Winsome Widow* and will be starred next season, having signed a three years' contract with Florenz Ziegfeld, Jr.

Much *Ado About Nothing* and *Richelieu* are announced as additions to the Southern-Marlowe repertoire for next season.

Harold Bell Wright is dramatizing two of his novels for early production.

Sir Charles Wyndham produced *Lechmere Worrall's comedy, Ann*, at the London Criterion on June 19, with Rende Kelly, Fay Davis, and Holman Clark in the cast. Miss Kelly is reported to have scored an unequalled success.

A Trenton, N. J., court on June 18 awarded a verdict for \$25,000 to Johanna Alice Forner, of Dresden, Germany, in her suit against Hans Schumann-Heink, son of the contractor, for breach of promise of marriage.

Callie D. Andrews, late of the Malacca Troupe of pantomimists, and Isidore de la Torre, cousin of ex-President Diaz, of Mexico, were married at Greenwich, Conn., on June 18.

Jean Schwartz is writing several new songs for Julian Eltinge which will be used in *The Fascinating Widow* when it opens in Atlantic City Aug. 26. Eltinge is booked for three weeks in San Francisco and two weeks in Los Angeles on the next trip. William Lorraine will be musical director for this attraction.

A rumor circulated last week that Rex Beach, novelist and dramatist, had lost his sight was contradicted at his Summer home, Lake Hopatcong, N. J. Mr. Beach has had trouble with his eyes, but they are now restored to usefulness.

Jane Grey, of *The Concert*, is now in hospital recovering from an operation, but is expected to be out again soon.

Harry B. Marshall will stage the forthcoming production of Vogel's *Minstrels*.

Laura Burt (Mrs. Henry Stanford) is suing Henry W. Savage to recover salary for the run of *Madame X*. She claims that she was engaged for the title-role, and released without notice or cause. Savage was doing business as the Castle Square Opera company, and that name is given for the defendant in the suit to be tried this week.

Oliver Briscoe has returned from vaudeville into the legitimate field. She may appear in a London musical comedy.

A. Toxen Worm, who has closed his first season as general Western representative of the Shuberts, was the guest of honor at a farewell supper given by the Shubert forces at the Hotel La Salle, Chicago, on Saturday evening. Mr. Worm was commended for being active in the war on ticket speculators in Chicago.

Opening as Helene in *Tai-Fun*, Mrs. Bertha Fiebach Markbreit, widow of Colonel Leopold Markbreit, formerly Mayor of Cincinnati, was well received at the Municipal Theatre, Carlsbad, on June 22. Some years ago Mrs. Markbreit appeared on the New York stage.

Maud Powell, the violinist, suffered painful cuts and bruises in an automobile accident at Phenicia, N. Y., on June 21. Her husband, H. Godfrey Turner, was driving the car when it crashed into a tree, throwing Miss Powell through the windshield and hurling her husband to the ground. Both were bruised and cut. Daniel Frohman, who happened to be in Phenicia with his automobile, carried Mr. and Mrs. Turner to the home of Arthur Mosler at Margaretsville.

Ada Andrews, better known in this country as Ada Chambers, of Ohio, made her operatic debut in Paris last week at the

WANTS

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YOUNG newspaper man (25) wants position with theatrical company in business capacity; capable of doing most anything. Milton, care MIRROR.

Gaite Lyrique Theatre as *Salome* in Massenet's opera *Heriodade*. Miss Androwa has a dramatic soprano of fine quality that was highly praised by the critics. At one time she was soloist with Sousa's band.

Having secured a promise of the co-operation of King Alfonso of Spain, devotees of Wagner in Madrid and Barcelona, backed by the Duke of Alva, propose erecting an immense theatre in Monasterio de Piedra, a watering place near Saragossa, to be devoted exclusively to the production of Wagner's operas. The structure will be partly covered and partly in the open, and, according to present plans, will be opened in 1913 with a performance of *Parsifal*.

The mother of the late Vaughan Kester, author of "The Prodigal Judge," and of the recently published posthumous novel, "The Just and the Unjust," has placed a pew in Pohick Church, Fairfax County, Va., in memory of her son.

The Alhambra Music Hall, London, has come under the joint directorship of V. Leveaux and Andre Charlot, ex-manager of the Alcazar and the Ambassadeurs, Paris. Miniature musical comedies and short ballets will be features of the entertainments.

The opening of the Elks' new \$25,000 club house at Freeport, N. Y., on June 22, was attended by more than 1,000 members of the Brooklyn lodge. J. H. Ellison, exalted ruler of Freeport lodge, made the speech.

A bomb was exploded on Saturday night in the lobby of the theatre at Fortaleza, Mexico. Among those who narrowly escaped injury were the Governor of Ceara province and other high state officials.

Lewis Waller has secured *The Happy Prodigal*, by Ernest Denny, for American production next season.

Martin Harvey has deferred his announced American tour in *Edipus Rex* until next year.

Henry Arthur Jones underwent a surgical operation in London on June 21 and is reported to be in a critical condition.

The New York Philharmonic Society has now a membership of 1,000, thereby becoming entitled to the \$500,000 bequest of the late Joseph Pulitzer.

Charles Frohman made London smile last week when, with refreshing impartiality, he signed two petitions to the King, representing both sides of the censorship proposition.

Mignon Gloria Nevada, daughter of Emma Nevada, has made a pronounced success in prima donna roles in Europe.

Tina Lerner, the young Russian pianist, will return to this country next season for sixty concerts, under management of London Charlatan.

Virginia Pearson and her mother are both reported as seriously ill in Chicago.

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ENGAGEMENTS

Elizabeth Brier, with A. H. Woods, for the title-role in *Tantalizing Tommy*. Others in the cast will be George Anderson, Dallas Welford, Harry Stone, Robert Pitkin, Donald Hall, Dorothy Webb, Gertrude Millington, Jean Iver, Edna Musey, and John Kierney.

Thomas Achelis, late of the Yale Dramatic Association, with Charles Frohman. Frank Paret, as musical director for the Gilbert and Sullivan Opera company.

The Ahearn Troupe, for the Winter Garden.

M. STEIN'S MAKE-UP

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DATES AHEAD

Managers and agents of traveling companies must close on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Netherlands): St. John, Can. July 1-5.
ARRIVAL OF KITTY (Eastern: Edward Lester): Whitehall, N. Y., 26.
ARRIVAL OF KITTY (Western): Erie, Pa., 24-26, Lansing, Mich., July 1-6.
BATES, BLANCHE (David Belasco): Minneapolis, Minn., 24-26.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BOTH VIRGINIA (H. W. Laithe): Mesford, Can., 26, Collingwood 27, Perry Sound 28, Penetang 29, Midland July 1, Orillia 2, Allandale 3, Seaton 4, Georgetown 5, Stratford 6, Paris 8, Ingersoll 9, Glensburg 10, Welland 11, Port Huron 12, Port Hope 13.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sent. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (John Hale): Winnipeg, Can., 24 July 6.
CLARKE, HARRY COBSON, and MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COUNTY SHERIFF (O. E. Wee): Port Jefferson, L. I., 26, Huntington 27, Hempstead 28, Glen Cove, N. Y., 29, Sussex, N. J., July 1, Roseton, N. Y., 2, Delhi 3, Liberty 4, Monticello 5, Ellenville 6, Rosendale 8, Newburgh 9, Port Henry 10.
CROSMAN, HENRIETTA (Maurice Campbell): Seattle, Wash., 23-26, Everett 27, Vancouver, Can., 28, 29, Victoria July 1, Tacoma, Wash., 2, No. Yakima 3, Spokane 4, Missoula, Mont., 5, Butte 6, Fargo, N. Dak., 8, Grand Forks 10, Winnipeg, Can., 11-13.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Houston, Tex., 26, Presque Isle 27, Caribou 28, Ft. Fairfield 29, Woodstock, Can., July 1, Grand Falls 2, Campbellton 3, Bathurst 4, St. John's, N. B., 5, New Brunswick 6, St. John's, N. B., 7, St. John's, N. B., 8, St. John's, N. B., 9, St. John's, N. B., 10, St. John's, N. B., 11, St. John's, N. B., 12, St. John's, N. B., 13.
GIRL OF THE UNDERWORLD (O. E. Wee): Dexter, Me., 26, Newport 27, Portland 28, Bar Harbor 29, Ellsworth July 1, Millbridge 2, Cherryfield 3, Lubec 4, Calais 5, Eastport 6.
ILANGTON, MARGARET (Edw. J. Bowen): Portland, Ore., 23-29, Seattle, Wash., 30-July 6, Vancouver, Can., 8, 9, Tacoma, Wash., 10, 11, Spokane 12, 13.
MISSOURI GIRL (Western: Norton and Rich): Crystal Falls, Mich., 26, Bessemer 28, Minocqua, Wis., 30, Ashland July 3, Superior 4, Tower, Minn., 5, Elv 6, Hibbing 7, Colerain 8, Boyer 9, Grand Rapids 10, Remond 11, Black Duck 12, Ft. Francis, Can., 13.
OFFICER 666 (Cohan and Harris): New York city Jan. 20—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
BRADY MONEY (H. H. Frasse): Chicago, Ill., April 1—indefinite.
ROBINSON, MAY (J. S. Sire): Detroit, Mich., 24-26, Atlantic City, N. J., July 1-6.
ROOM 44 (Cohan and Harris): Atlantic City, N. J., July 8.
UNCLE TOM'S CABIN (Terry's): Geneseo, Ill., 26, Atkinson 27, Sheffield 28, Henry 29, Waukegan 30, Chicago 31, New York city Aug. 1.
WARE, HELEN (Henry B. Harris): San Francisco, Cal., 17-20, Sacramento July 1, Portland, Ore., 5-6, Aberdeen, Wash., 7, Tacoma 8, Victoria, Can., 9, Vancouver 11, 12, Bel-Ingham, Wash., 12, Everett 13.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCANTARA (Belaasco and Mayer): San Francisco, Cal.—indefinite.
AWSON-GILLMORE: Buffalo, N. Y., May 13—indefinite.
AYER (Jim Allen): Niagara Falls, N. Y., April 1—indefinite.
BAKER (George Baker): Portland, Ore., March 31—indefinite.
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 20—indefinite.
BELASCO AND STONE (Belaasco and Stone): Los Angeles, Cal.—indefinite.
BISHOP PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY (Messrs. Blaney): New York city May 9—indefinite.
BLANEY-SPONER: Philadelphia, Pa., Sept. 18—indefinite.
BONTELLI, JESSIE: Detroit, Mich., June 24—indefinite.
BRINKER, UNA ABELL: Newark, N. J., May 8—indefinite.
BROOKS, BERT: Wisc., May 20—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS PAUL: Lancaster, Pa., June 8—indefinite.
BURNS THEATRE (Preston Kendall): Colorado Springs, Colo., June 24—indefinite.
CAMP, PORTER (Frank Carpenter): White Plains, N. Y., June 8—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass., June 24—indefinite.
CHAPMAN, CHAS. K.: Bayonne, N. J., May 20—indefinite.
CHAUNCEY-KRIFFER (Fred C. Chauncey): Denver Falls, Pa.—indefinite.
CHSTERFIELD (Henry Chesterfield): Jamestown, N. Y., June 10—indefinite.
CHICAGO (Charles H. Rosskam): Malden, Mass., May 13-June 6.
CODY, LEWIS J.: Mount Vernon, N. Y., June 17—indefinite.
COLEMAN PLAYERS (M. Wolff): Rochester, N. Y., May 6—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburg, Pa., Aug. 28—indefinite.
DOMINION: Ottawa, Can., April 15—indefinite.
ELITCH'S GARDENS: Denver, Colo., June 1—indefinite.
EMPIRE (John Pollick): Syracuse, N. Y., May 6—indefinite.
EMPIRE (Spotts and Nathanson): Providence, R. I., March 4—indefinite.
EMPIRE (W. H. Herschfeld): Trenton, N. J.—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
FAIRVIEW: Dayton, O.—indefinite.
FRALY, MAUDE, and JAMES DURKIN: Denver, Colo., June 8—indefinite.
FRUITION PLAYERS: Cedar Rapids, Ia., July 6—indefinite.
FOX (William Fox): New York city Aug. 20—indefinite.

STOCK COMPANIES.

ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCANTARA (Belaasco and Mayer): San Francisco, Cal.—indefinite.
AWSON-GILLMORE: Buffalo, N. Y., May 13—indefinite.
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FRANCAIS: Montreal, Can., May 6—indefinite.
GARDNER (James S. Gardner): Dubouche, Ia., May 12—indefinite.
GLASER, VAUGHAN: Rochester, N. Y., June 24-Aug. 17.
GOTHAM: Jersey City, N. J., May 6—indefinite.
GREW, WILLIAM: St. Joseph, Mo., June 3—indefinite.
HACKETT PLAYERS (Norman Hackett): Buffalo, N. Y., June 24—indefinite.
HALL (Eugene J. Hall): Altoona, Pa., June 10—indefinite.
HALL (Co. B; Eugene J. Hall): Mansfield, O., May 22—indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.
HARWELL, PERCY: Toronto, Can., May 20—indefinite.
HAWLEY, JAMES: Colorado Springs, Colo., May 12—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Rockford, Ill., May 13—indefinite.
HIDSON: Union Hill, N. J., May 6—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 20—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
KEITH (M. Pearlstein): Toledo, O., April 29—indefinite.
KEITH (James E. Moore): Portland, Me., April 6—indefinite.
KELLAND, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
KING-LYNCH PLAYERS: Worcester, Mass., May 6—indefinite.
KLIMT AND GAZZOLLO (Lee D. Ellsworth): Minneapolis, Minn., March 10—indefinite.
KLIMT AND GAZZOLLO: Rochester, N. Y., May 6—indefinite.
LATHMORE-LEIGH: Roanoke, Va., May 27—indefinite.
LATHMORE-LEIGH: Lynchburg, Va., May 27—indefinite.
LA VERNE, LUCILLE: Norfolk, Va., June 17—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LE MOYNE: Boise City, Ida., April 15—indefinite.
LEWIS AND LAKE: Vancouver, Can.—indefinite.
LEWIS-OLIVER: Columbus, O., June 16—indefinite.
LEWIS-OLIVER (Otis Oliver): Detroit, Mich., June 16—indefinite.
LEWIS-OLIVER (Jack Lewis): Richmond, Ind.—indefinite.
LONGACRE: Glen Falls, N. Y., May 27—indefinite.
LYTEL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MAJESTIC (N. Appel): Utica, N. Y., Feb. 20—indefinite.
MALLORY-DENISON: Troy, N. Y.—indefinite.
MANHATTAN (George E. Brown): Trenton, N. J., June 1—indefinite.
MAY, ALLEN (Leander De Cordova): Wilmington, Del., May 6—indefinite.
MORISON, LINDSAY: Boston, Mass., May 6—indefinite.
MORISON, LINDSAY: Salem, Mass., May 27—indefinite.
MYRAT: Indianapolis, Ind., May 10—indefinite.
NATIONAL: Kearney, Neb., May 20—indefinite.
NORTH BROTHERS: Muskogee, Okla.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLESTANGY (H. O. Stubbs): Columbus, O.—indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.
ORPHEUM: Montreal, Can., May 6—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (C. N. Sutton): Salt Lake City, U. S., May 12—indefinite.
PAIGE, MABEL (C. W. Ritchie): Jacksonville, Fla., June 22—indefinite.
PARK THEATRE PLAYERS: El Paso, Tex., June 5—indefinite.
PAYTON (Corse Payton): New York city May 6—indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 3—indefinite.
PHILLIPS, ALBERT, and LEILA SHAW (A. K. Pearson): Toronto, Can., May 22—indefinite.
POLI (R. E. Poli): Bridgeport, Conn., May 6—indefinite.
POLI (R. E. Poli): Hartford, Conn., May 13—indefinite.
POLI (R. E. Poli): New Haven, Conn., May 20—indefinite.
POLI (R. E. Poli): Scranton, Pa., May 6—indefinite.
POLI (R. E. Poli): Springfield, Mass., May 6—indefinite.
POLI (R. E. Poli): Waterbury, Conn., May 6—indefinite.
POLI (R. E. Poli): Worcester, Mass., April 29—indefinite.
POLI (R. E. Poli): Washington, D. C., April 15—indefinite.
PRINCES: Tacoma, Wash.—indefinite.
PRINGLE, DEILA: Edmonton, Can.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS: Jacksonville, Fla., May 19—indefinite.
RICHMOND: Troy, N. Y., Jan. 20—indefinite.
RIGNEY JACK, and BERTHA MANN: Hamilton, Can., May 13-June 6.
RIVERVIEW (John J. Garrity): Louisville, Ky., May 12—indefinite.
ROYALE-TONG (Harry Royale): Escanaba, Mich., June 24—indefinite.
SHERMAN: East St. Louis, Ill., June 3—indefinite.
SHERMAN (Robt. Sherman): Champaign, Ill., June 3—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.
SHUBERT THEATRE (A. G. Bainbridge): Minneapolis, Minn., May 26—indefinite.
SIBLEY: Newark, N. J., May 30—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY: Jersey City, N. J., June 16—indefinite.
STYDART: London, Can., June 3—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo., May 26—indefinite.
SUMMERS (George H. Summers): Hamilton, Can., May 20—indefinite.
THOMAS PLAYERS: Baltimore, Md., May 6—indefinite.
TURNER, CLARA (W. F. Barry): Williamsport, Pa.—indefinite.

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ROBIN HOOD (Daniel V. Arthur): New York city May 6-June 20.

ROSE MAID (Werba and Loeschner): New York city April 22—indefinite.

WINDSOR WIDOW (Florence Ziegfeld, Jr.): New York city April 11—indefinite.

WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

MINSTRELS.

COBURN'S GREATER (J. A. Coburn): Sharon, Pa., 23-29, Kent, O., 30-July 7.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.

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BURLESQUE STOCK (T. W. Dinkins): Toronto, Can., April 29—Indefinite.
GAYETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—Indefinite.
LAUREL STOCK (C. M. Bazz): Buffalo, N. Y.—Indefinite.
MERRY WHIRL (Louis Epstein): Chicago, Ill., May 19—Indefinite.
MERRY GO-ROUNDERS (Columbia Amusement Co.): New York City June 16—Indefinite.
STAR STOCK (Drew and Campbell): Cleveland, O.—Indefinite.

CIRCUSES

BARNUM AND BAILEY: Waterbury, Conn., 26. New Haven 27. Bridgeport 28. Stamford 29. Long Branch, N. J., July 1. New Brunswick 2. Atlantic City 3. Bridgeton 4. Lancaster, Pa. 5. York 6.
BUFFALO BILL AND PAWNEE BILL: Dayton, O., 26. Springfield 27. Columbus 28. Zanesville 29.
FERRARI'S CARNIVAL: Bath, Me., 24-29.
GOLLMAR BROTHERS: Jamestown, N. Dak., 26. Cooperstown 27. Carrington 28. Cando 29. Minot July 1.
HAGENBECK-WALLACE: Cleveland, O., 26. Lorain 27. Fostoria 28. Fremont 29.
HONEST HILL: Buncheon, Mo., 26. Tipton 27. Syracuse 28. Ottumwa 29.
101 RANCH WILD WEST (Miller Bros. and Arlington): Coeur d'Alene, Ida., 26. Cranbrook, Can., 27. Lethbridge 28. Calgary, Can., 29-July 1.
IRVING LING BROTHERS: Flint, Mich., 26. Lansing 27. Grand Rapids 28. South Bend, Ind., 29. Milwaukee, Wis., July 1.
SUN BROTHERS: East Brady, Pa., 26. Freeport 27. Chicago 28. Evans City 29.
YOUNG BUFFALO AND OOL CUMMINS'S: Lowell, Mass., 28. Lynn July 1.

BANDS

BALMANN'S: Blumark Garden Chicago, Ill.—Indefinite.
CAVALLO'S: Forest Park, St. Louis, Mo.—Indefinite.
CREATORE: Lakeside, Denver, Colo., 16-29.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—Indefinite.
D'URBANO: Riverview, Detroit, Mich.—Indefinite.
EDOUARDE: Woodside, Philadelphia, Pa., May 11—Indefinite.
KILTY'S: White City, Chicago, Ill., June 7—Indefinite.
MINNEAPOLIS SYMPHONY: Ravinia, Chicago, Ill., June 29-July 11.
NATIELLA: Fontaine Ferry, Louisville, Ky.—Indefinite.
MIRILLA: West View, Pittsburgh, Pa.—Indefinite.
PASSERI: Washington Park, Gloucester, N. J.—Indefinite.
PRYOR ARTHUR: Riverview Exposition, Chicago, Ill., June 29—Indefinite.
ROLFE (H. A. Rolfe): Boston, Mass., May 27—Indefinite.
THOMAS, THEODORE (Frederick Stock, conductor): Willow Grove, Philadelphia, Pa., June 16-July 6. Ravinia, Chicago, Ill., 12—Indefinite.
WESTINGHOUSE: Kenwood, Pittsburgh, Pa.—Indefinite.

MOTION PICTURES

BERNHARDT, SARAH, AND MADAME RE-JANE: Chicago, Ill.—Indefinite.
BERNHARDT, SARAH, AND MADAME RE-JANE: Philadelphia, Pa., June 10-July 6.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York City May 20—Indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Philadelphia, Pa.—Indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C; P. P. Craft): Pittsburgh, Pa.—Indefinite.
HOWE, LYMAN H. TRAVEL FESTIVAL: Chicago, Ill., May 27—Indefinite.
HOWE, LYMAN H. TRAVEL FESTIVAL: Cleveland, O., 2-29.
KINEMACOLOR DURBAR: Boston, Mass.—Indefinite.
KINEMACOLOR DURBAR: Chicago, Ill.—Indefinite.
NAT GOODWIN IN OLIVER TWIST: Philadelphia, Pa., June 24-July 6.
REVUE DE LUKE (S. L. Rothman): Chicago, Ill.—Indefinite.
RAINY'S, PAUL J., AFRICAN HUNT: New York City April 15—Indefinite.
RAINY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—Indefinite.
RAINY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—Indefinite.

MISCELLANEOUS

NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 5—Indefinite.
PARKER'S SHOW: Kenosha, Can., 24-29.
RAYMOND, THE GREAT (Maurice F. Raymond): Tokyo, Japan, June 18-July 2. Honolulu, Hawaii, 15-20.

CUES

James K. Hackett has accepted for production next season Brandon Tynan's new play, *The Temptation of Anthony*. It may be tried this Summer in San Francisco.
A divorce was granted in Chicago on June 18 separating Mrs. Cecil Clark Davis from her husband, Richard Harding Davis, novelist and playwright.

LETTER LIST.

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WOMEN.

Andre, Clarabelle.
Harmond, Isabelle, Dorothy Blaine, Bea Bart, Josephine Bauman, Margaret Bucklin, Glibbie Berry, Ann Brown, Fay Baker, Mrs. Bradly, Grace Beebe, Mrs. Edw. Baker, Alice Brooks, Mrs. H. M. Bowers.
Conklin, Mrs. Blake, Rosemary Cariton, Edna Archer Crawford, Katherine Calvert, Stella Camp, Nellie Chick, May Carlisle, Mrs. S. A. Chapman, Gertrude Clemons, Mrs. Taylor Carroll, Eloise M. Clement, Grace Connell, Marie Clayton, Mrs. Jessica Chapman, Alice Creighton, Catherine Cameron.
Deimas, Rita, Dorothy Daly, Madeline Dumas, Mrs. Wm. Du Pont, Helen De Gorsia, Louise Darling, Marie De Trane, Mrs. De Armond.
Flavell, Mrs. Eddie, Emma Francis, Jean Fuller, Gertrude Fowler, Irving French.
Graham, Gertrude, Lois Goling, Natalie Gerome, Mary Gundersman.
Harian, Nita, Mary Holmes, Grace Huntington, Alice Hills, Robt. Hayes, Bessie Hill, Mrs. F. A. Hayward, Cecile Holmes, Mrs. Chas. Hays.
Ibra, Ira.
Kimball, Maud, Fritz Klinzel, Mary Kengh, Eileen Kearney, Mattie Keene, Josie Lloyd, Rose Leslie, Lotta Lee, Mrs. Louis H. Leist, Lillian Lawrence, Mildred Lowell, Agnes Lee, Florence Lorraine, Caroline Locks.
Melanson, Florence, Julia Morton, Alberta Montclair, Eleanor Montell, Grace Martin, Lucile Monroe, Mae Martini, Flo Martyn, Leo B. Mordant, Frances McHenry, Mrs. C. F. McCarthy, Srda Millan, Catherine MacKidon.
Nelson, Florence, Evelyn Nicholson, Jean Nathan.
Ordon, Kitty.
Potter, Grace.
Rouclere, Mrs. Mabel Roebuck, Geraldine Russell, Marguerite Robeson, Harriet L. Richmond, Miss Ryan, Anna Reader, Katherine Rayner, Mrs. Ridgwell, Clara Rainford.
Sloane, Florrie, Mme. Suzanne, Claudia Spas, Helen Scotten, Mary B. Smith, Mary J. Smith, Taylor, Pauline, Mrs. Madeline Trevor, Anna Turner, Jane F. Turner.
Vincent, Eva, Orla Valvare.
Washburn, Lillian, Annie C. White, Pauline Welch, Mrs. H. R. Wood, Gussie Wilcken.

MEN.

Agin, Bord, Wayne Ayre, Carl Anthony.
Braham, Michael, Harry D. Blakemore, Austin N. Beattie, Percy Bacon, Lesander Blanden, Walter Brown, Geo. P. Backus, E. Bostwick, E. R. Benjamin, J. Brophy.
Charlton, F. J. S. Crawley, Samuel Colt, Sidney Carlton, Nat Curtis, Jos. Carter, Percy Calender, E. J. Caulfield, Harold Claremont, Will H. Cohen.
Daniel, Frank, Harry Dorine, Arthur Dauche, John T. Dwyer, Sid de Grey, Wm. Du Pont.
Evans, Brandon, Courtney Earley, O. L. Erickson, Wm. E. Elr, Graham Earle.
Fife, Reginald, Richard Forbes, Max Fisman, W. B. Fitzgerald, A. Flynn, Harry Forrest, Edgar Fitzgerald, Edw. Foley, Robt. Fischer, Geo. Field, Arthur Fell.
Godfrey, Geo., Richard Garrick, Gus Goodman, Garvie Gilman, Harry Gribben, C. Carleton Griffith, L. F. Gottschall, Paul Gilmore, Henry Guise.
Harrington, Frank, Howell Hansel, Geo. G. Harrington, Henry Hall, Harry Humphrey, Ethelbert Hales, Fred Hanson, Fred Hoadley, O. F. Hodges, Robt. Handford, Geo. D. Hart, T. H. Heffron, Ray Hall, Franklin Hall, Jas. W. Hayes, Anton Heindl, Geo. B. Hunt.
Irwin, B. E.
Jackson, S. A.
Krems, Felix, Ocell Kirke, Robt. Kane, Geo. Kelly, Percy Kilbridge, Sam Kessler, Koeler and Don, F. G. Kinney, Vincent Kay.
Lincham, T. G., Harry Linson, Nelson Lingard, W. D. Lambert, Arthur La Mare, C. M. Loach, Alf Livsey.
Marvin, Jack, Wm. Marion, Paul Meekam, Fred. Maynard, Geo. Murdock, Mario Makeroni, Rose Mobley, Harry Mainhall, Huntington May, Murry and Willard, P. McGafferty, Bert McEwen, Joe McDermott, M. McCarrill, J. B. McDonald, Harry McFadden, Earl McCoy, H. A. MacFadden, Jack McAuliffe.
Naramore, R. F., Ralph Norman, J. J. Needham.
Owen, Wallace, Wm. O'Keefe.
Pringle, A. C., Robt. A. Pitkin, H. Peil-Trenton.
Robson, Robt., Frank Reunmond, Joe Roelle, Wilfred Rogers, M. Revers, David Reese, Geo. E. Reed, W. G. Rixner, Victor Royal, S. Rayburn, L. L. Reeves, J. B. Roth, B. Richmond, Thos. Reynolds.
Shaw, J., Herbert Solinger, Norman Stanley, P. M. Sheridan, John M. Stahl, H. O. Sawyer, Karl Stall, E. Savaryard, Fred Sullivan, A. M. Sparks, H. K. Somborn.
Talbot, Lewis, G. M. Thompson, W. L. Thorne, Jack Terry.
Van Rensselaer, Fred.
Wood, T., John B. Whitman.
REGISTERED LETTERS.
Florence May, George Talmar.

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NEW HOUSES.

Plans have been completed for the immediate erection of a six-story building at Oakland, Cal., to cost \$275,000, and to contain a first-class playhouse for comic opera.

Playhouses are being constructed in Lynchburg and Charlottesville, Va. They will be ground floor theatres, each with a seating capacity of about 1,200. Jake Wells, who holds the lease to the theatre in Lynchburg, says that it will be finished about Sept. 15. Both theatres will book through the American Theatrical Exchange.

The remodeled Cataract Theatre, Niagara Falls, will make its first bid for public favor Monday night, June 24, opening with the Morton Musical Comedy company in *The Belle of New York*. The initial performance will be under the auspices of the R. P. O. E.

Rapid progress is being made in building A. P. Dorman's new Scenic Theatre, Willimantic, Conn., which will be opened on or before Labor Day.

A new theatre and office building is to be erected in West 125th Street, between Seventh and Eighth avenues, this city. Hurtig and Seamon have leased the theatre for thirty years at a total rental of \$1,275,000.

RECORD OF DEATHS.

Jackson Tarbeaux died on June 23 at Dr. Bull's Sanitarium in this city. During eight years on the stage he had appeared with Blanche Bates and Mrs. Leslie Carter, and in stock companies in Portland, Ore., San Francisco, Toledo, and Denver. His last engagement was with Liebler and Company. Eugene Ormonde, who had been his close companion during his illness, was with him at the end. Funeral services were held on June 24.

Hughie Cannon died at the Lucas County Infirmary Hospital, Toledo, O., on June 17, of cirrhosis of the liver, aged thirty-nine years. In collaboration with the late John Queen he wrote many songs once popular, among them "Bill Bailey," "Ain't That a Shame," "Goo-Goo Eyes," and "I Hate to Get Up Early in the Morning." Interment was made at Conneville, Pa., his former home. His widow survives.

Marguerite Utter, who had appeared at the White City cabaret, Chicago, died at a hospital in that city on June 20, of pneumonia poisoning, aged twenty-four years.

John Hedy, for four years assistant treasurer at the Garrick Theatre in this city, died at his home here on June 22 of pneumonia, aged twenty-seven years.

William L. McCray, manager of the Maryland Theatre, Cumberland, Md., died at the Western Maryland Hospital in that city on June 19, of peritonitis, aged fifty years. Born near Carlos Junction, Md., he began work in a rolling mill, where he learned to juggle heavy implements. So expert did he become in handling mallets, axes, and clubs that he went on the stage with Martell's South Before the War, and later appeared in Cleveland's and Al. G. Fields's Minstrels and Ringling Brothers' Circus, being known as "Cradoe, the Roman Axeman." Several accidents finally incapacitated him for heavy work, and he became proprietor of a Cumberland hotel, later organizing and managing the Margaret Neville repertoire company. Then he directed the Narrows Park Casino, Cumberland, for several seasons, and two years ago assumed management of the Maryland Theatre. His widow survives.

Mrs. Alexander Leonard, widow of the late Alexander Leonard, died in Chicago on June 12. Interment was made in St. Michael's Cemetery, Astoria, N. Y. Mrs. Leonard had appeared for four years in O. E. Wee's attractions, playing last season in *The Girl in the Mountains*.

James J. Morris, one of the lessees of the Winsted, Conn., Opera House, died recently in Thomaston, Conn.

Bernard de Santelys Sergeant died at St.

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Vincent's Hospital, in this city, on June 23, of typhoid fever, aged thirty-five years. He was a son of Louis S. Sergeant, a London journalist. His wife, Grace Hawthorne, survives.

George J. Bischoff died at his home, Flushing, N. Y., on June 23, aged thirty-five years. He was Heinrich Confried's secretary at the Metropolitan Opera House and secretary of the Treasurers' Club. His widow and daughter survive.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS



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THE Daily Consular Reports recently contained a collection of interesting and decidedly illuminating bits of information from United States Consuls in various parts of the world regarding motion pictures. Aside from the significance of the widely distributed vogue of the films, indicated by all the reports taken collectively, perhaps the most striking point was the remarkable popularity of the American dramatic productions, especially in England. That America has so far outstripped England in motion picture drama, while yet in a way looking up to it in the regular drama of the stage, is a circumstance that would seem to call for some study for the purpose of ascertaining the reason why.

Before, however, entering on a discussion of the reason why, it may be well to examine a little more closely the evidence as to the fact. Vice-Consul Rice K. Evans reports from Sheffield, England, that 60 per cent. of the motion pictures exhibited in that great manufacturing center are of American make. The French furnish but 10 per cent., the Italians 15 per cent., and the English themselves the insignificant portion of 6 or 7 per cent. From other sources of information it may be concluded that the situation in Sheffield is typical in some degree of all England. The reason assigned, according to Vice-Consul Evans, for this preponderance of American subjects, is that they are better adapted to the general taste of the public, although the photography is no better.

The Consul's conclusion as to the reason why is self-evident. The English picture theatres exhibit American film, because their patrons like them. But why do they like them and how does it come that American makers have been able to invent and produce films that are liked so well, when the English makers, with the same opportunities and, we may presume, with more trained dramatic ability at their command to commence with, have not been able to please their own people even as well as have the French and Italians? Gratifying as the facts must be to American pride, we may yet profitably ask ourselves again, Why?

Some years ago—about four or five—all of the American pictures were no better than the English. What our manufacturers, without exception, were turning out at that remote period—five years is, indeed, remote in motion picture progress—has been a nightmare to the producers themselves ever since. They hate to think of it. But during the years 1908-9 American picture production underwent a sudden change in character, while in England the producers stood absolutely still and remained still until very recently, if, indeed, they are even now fully alive. At any rate, the Americans commenced to invade

the markets of the world with the final results so convincingly told by the Consular reports. The question therefore follows: Could this triumph of American film production have occurred if American motion pictures had stood still like the English? Suppose that the change in quality of American pictures had never taken place and that American producers had assumed, like their English cousins, that there was no hope of competing with the French, where would the American product stand to-day in the world's markets? To ask this question is to answer it. American production would be now as it was and as the English is, a joke.

To thoroughly analyze the changes that came about in American films and that resulted in capturing the world's markets would require a book, and to properly apportion the credit for bringing the changes about would require the judgment of a Solomon. It is The Spectator's notion that a most happy combination of a vast variety of influences accomplished the trick and set the Americans on the right track. Speaking in general terms and without going into details, it may be asserted with confidence that the right track which the Americans took to their own profit and the confusion of their foreign com-



WILLIAM GARWOOD.

Popular Player Who Returns to the Thanhouster Fold

petitors was along the road of art. When American producers commenced to realize that there were possibilities of dramatic art in motion pictures, independent of pantomimic art, then it was that progress began. And from this beginning American picture supremacy grew and is still growing, and will continue to grow so long as the producers or the chiefest among them adhere to their ideals.

Nobody will claim, least of all The Spectator, that all or even a considerable minority of American producers or American players or American photo-playwrights or American pictures are good enough to lay claim to real artistic quality, nor is such a claim necessary. The proportion of recognized art in any field is always small. The point to consider is this—that there are enough evidences of art in American picture drama to make American films stand out above those of any other country, with the possible exception of the French and Italians who are scarcely to be considered in this connection, since they appeal to a different type of human emotions from the American, English, and German. These evidences of genuine art in American productions, comparatively rare as they have been, are still the magnets that have attracted the attention of the world. Even the despised

cowboy picture has been done so much more artistically by American makers than any European company could hope to accomplish, that it has proven a strong feature of American production and has had no little influence in establishing American prestige. It has been, however, the really meritorious Western film that has fixed this standard, and not the indifferent or worthless type, of which we have had so many.

And so it has been all along the line of American product. The striking, well acted, high-class American dramatic picture has made the American reputation. On this reputation a great many inferior American producers have been able to thrive in the European market, but they should not flatter themselves that they have gained business across the water on their own merits. Even some of the more important American makers have sent across pictures of which they might well be ashamed, on the mistaken idea that they were meeting European tastes, but if they would pause to consider they would be forced to admit that it was not on such material that the American film reputation was originally founded.

THE SPECTATOR.

THE "UNIVERSAL" HOUSE ORGAN.

The first issue of the *Universal Weekly*, which is to be distributed to the trade in connection with the Universal Film Manufacturing Company and the producing companies under this organization, was put out on June 22, and declares its intention to close with the past and look well ahead. Its pages are addressed directly to the motion picture exhibitors of the world quite as well as being the organ of the Universal Company. The first page contains notes of the week, and following articles explain the purpose and policy of the Universal combination. There are also articles on advertising and advice to the exhibitor by Joe Brandt, of the Imp Company, stories of the Universal films, news from the various conventions, articles on scenario writing, pictures in color and lessons in projecting life. A lecture, delivered by Glen Prather appears, entitled "Advertising: The Greatest Business in the World." The magazine is filled with cuts from the films of the various manufacturers, as well as advertisements announcing coming releases. H. J. Stryckman, who formerly edited *Film Fancies*, and Thomas Bedding, of the *Impet*, are putting out the magazine.

VICTOR FIRST RELEASE.

The Victor Film Company has postponed the issuing of its first release date featuring Florence Lawrence until July 12.



RILEY CHAMBERLIN.

Newly Engaged for the Thanhouster Stock



ALICE WASHBURN IN COSTUME.

A Versatile Actress of the Edison Stock

VITAGRAPH'S FIRST HALF OF JULY.

The Vitagraph releases for the first part of July are as follows: July 1, *After Many Years*, a drama of Western life under conditions peculiarly true, fascinatingly wild and picturesque; July 2, *The Church Across the Way*, in which a downcast man finds new joys in life through its influence; July 3, *Lincoln's Gettysburg Address*, a patriotic and inspirational feature film, showing views of the great battle; July 5, *On the Pupil of His Eye*, showing how the photograph of a murderer is made from the pupil of the murdered man's eye, and the guilty man discovered; July 6, *The Troublesome Step-Daughter*, where tact and diplomacy make the step-daughters and mother the best of friends; July 8, *Her Old Sweetheart*, a Flora Finch and "Bunny" film, in which the old maid mistakes the burglar for her old sweetheart and refuses to let him go; also on the same date *Fate's Awful Jest*, in which a murderer meets the fate intended for his victim; July 9, *The Curse of the Lake*, a legend of a vanished lake, showing the curse to the home of a man who deserted an Indian maid; July 10, *A Bunch of Violets*, that cheer a heart and bring new life and love; July 12, *The Foster Child*, the life of the foster child compared with the life of the own son, who is a dishonor to his parents; July 13, *Auntie's Romance*, in which she shows by her life's romance that love is more to be desired than riches; July 15, *Conscience*, in which a heartless man is brought face to face with his deserted wife in just retribution.

IT PAYS TO EXHIBIT WELL.

The college theatre, the Majestic, of Ann Arbor, Mich., which, in the regular season is devoted exclusively to high-class vaudeville, closed its season June 1, and has opened for a prolonged Summer season of photo-plays. Three first-run licensed reels are run, with a daily change of programme, and as often as released licensed two and three reel special features will be shown, in addition to the regular service. Among the special features that have been shown are *The Lady of the Lake* (Vitagraph), *Martin Chuzzlewit* (Edison), and *Shriners at Los Angeles* (Selig). The success of the Majestic under this high-class policy of offering pictures has been such that plans have been formulating whereby a beautiful ground floor theatre seating one thousand people and costing twenty-five thousand dollars, will be built in time for opening October 1. It will be devoted exclusively to photo-plays of the highest type. The Majestic will continue its vaudeville policy under the direction of Manager Arthur Lane. The new house will be run in connection with the Majestic, and will be known as the Arbor Theatre.

MORT. H. SINGER IN MOTION PICTURE FIELD?

Mort. H. Singer, before sailing for Europe, announced his intention of entering the field of motion pictures. He has bought the Chicago and Illinois rights to exhibit the Carnegie Alaska-Siberia Big Game Hunt pictures, and will exhibit them in his Palace Theatre, Chicago. While in Europe he will complete arrangements for the American exhibition of motion pictures of Italy, France, and England.

LUBIN FIVE A WEEK.

On and after June 28 the Lubin Company will release five subjects each week. Among these will be included films of two thousand feet.

PROTEST MEETING AT COOPER UNION.

A mass meeting of moving picture theatre managers and people interested in the regulation of this form of amusement was held in Assembly Hall, of Cooper Union, on the evening of June 17 to discuss the Folk Moving Picture Ordinance. The measure is now held up by the Board of Aldermen, and the meeting of protest was held to urge prompt action on their part. Letters were received urging the passing of the ordinance, by Mayor Gaynor, Commissioner of Accounts Raymond D. Fosdick, and Rabbi Wise. The delay in passing the measure was declared to be the undue influence which had been brought to bear upon the Aldermen by the owners of the large theatres. Sidney Archer, of the Moving Picture Exhibitors' League, spoke in behalf of the exhibitor, and after various discussions a resolution was passed to be sent to the Board of Aldermen, urging that they pass the Folk ordinance without amendment.

JOAQUIN MILLER IN PICTURES.

Joaquin Miller, who is sometimes referred to as the "poet of the Sierras," consented to pose before the motion picture camera one day recently on his ranch in the Piedmont Hills of California. The aged poet arose from a sick bed for the pictures and required much assistance from his daughter. He declared that he wanted to be photographed among the Monterey cypresses, which he had planted in order that the pictures might show that he had done something, and reveal to the world what he had accomplished with his hands. He considers pictures beautiful, educational, and instructive. He has not, however, any desire for picture fame as an author, and denied



BEFORE THE WHITE MAN CAME.

Realistic Scene from a Coming Reliance Release

any intention of going to see himself in pictures, since he had never seen any of his own plays, although he has written twelve.

RAINEY PICTURES ABROAD.

On Saturday, June 22, Joseph Bickerton sailed for England, where he will arrange for the exhibition of the Paul J. Rainey pictures. After the negotiations have been completed for the London presentation he will make a trip to France, Germany, Italy, Spain, and Austria, where he will dispose of the rights for those countries. Mr. Bickerton is interested in these pictures with Carl Laemmle and William Harris, Jr.

EDITORS VISIT SELIG.

For Wednesday afternoon, June 26, the Selig Company invited the visiting members of the National Press Association, in convention at Chicago, to visit their plant and studios. Fully five hundred editors and their wives are expected from various parts of the country, and many unique features are planned. The editors, among other things, were to take part in a motion picture themselves.

POPE SEES FIRST PICTURES.

The inauguration of St. Mark's Campanile was shown in Consistory Hall on June 10 in the presence of Pope Pius X., his sisters and nephews, and members of the papal household. It was the first time he had ever seen a motion picture. He was deeply interested and had the Venice film repeated twice.

NEW MOVEMENT IN FILMS.

Another Independent Group of Producers Organized Under the Name of "Peerless."

The Peerless is the name chosen by a new group of independent motion picture producers, organized last Saturday. Five American companies are now associated in the new venture and they hope to secure enough exchange connections to insure the sale of from ten to fifteen copies of each release at the start. The chief promoter of the new movement is a Mr. Foote, of California, who has been producing pictures for some time under the trademark of the "Ammex." None of these pictures have been seen in the East, so far as *The Mirror* can discover. Associated with Mr. Foote are the following companies: The "Success," another California concern; the "Fox," also of the West; the "Victor-graph," of Brooklyn, and the "Arrow," a new company started by Sidney Franklin in New York.

It is proposed also, it is said, to issue a topical weekly to be called the *Weekly Topic*.

Mr. Foote is about to start on a tour of the country to line up exchanges that will handle the product of the new Peerless organization. Mr. Foote claims that he has favorable assurances from a number of exchange men who are not tied up by the other two independent organizations.

The Arrow Company will make a specialty of farces and comedies, the head of the company, Sidney Franklin, having already established an excellent reputation in that line. Mr. Franklin has been very successful in writing humorous and dramatic photoplays for both Licensed and Independent producers, and recently he directed and produced, as his own venture, two comedies of novel plots. One of these was favorably mentioned by *The Mirror* a few weeks ago, and the other is said to be equally strong in mirth-provoking qualities. The office of the Arrow Company has been established at 145 West Forty-fifth Street, New York.

TOWNSEND BILL PASSED.

The Townsend bill, introduced by Edward W. Townsend, Representative for New Jersey and author of Chimmie Fadden, passed the House on Monday, June 17, and is now up before the Senate. The bill provides that where there is innocent infringement on the part of manufacturers of motion picture film, the entire damage collectible shall not exceed \$100 in the case of undramatized or non-dramatic works, and not less than \$250 nor more than \$5,000 in the case of dramatic or dramatic-musical works.

ESSANAY'S FOR JULY.

The Essanay Company announces seventeen releases for the month of July. Seven of these are Western dramas, featuring G. M. Anderson; six are comedies, presenting the famous Essanay comedians, and four are dramas from the Chicago studio. The popularity of the "Broncho Billy" Western series has caused Mr. Anderson to almost double his output. The releases for the first part of July are entitled *The Butterfly Net*, Friday, July 5; *Signal Lights*, Tuesday, July 9; *Pa Trubella's Troubles*, Thursday, July 11; *Down Jayville Way*, Friday, July 12; *A Story of Montana*, Saturday, July 13.



LILLIAN BRANSCOMBE.

Popular and Charming Actress with Essanay's Eastern Stock Company

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Curiosity," New York, wants more news of motion picture players printed in the picture department. She says she reads the whole paper and often finds paragraphs about photoplayers in the regular dramatic pages, and she thinks these items should be printed in the Studio Gossip. The line of demarcation between stage and picture players has grown less and less until now it is difficult to separate the news in all cases. People who were prominent on the stage are now prominent in pictures, and vice versa, *ad lib.*, etc. "Curiosity" does well to read all of THE MIRROR. It is a good habit for all readers to get into. Questions: (1) The name of the Indian chief in The Sioux Cave of Death (Pathe) is not at hand. (2) THE MIRROR has never printed a portrait of Edwin August. (3) William Bechtel has not been away from Edison, so far as we know.

"E. B." Wayne, Pa.: Mabel Trunelle has been playing in Majestic pictures for some months. (2) Richard Neill is still with Edison and has appeared in recent releases, among them His Prisoner of War.

"Gladys," of Pittsburgh, writes very discreetly that she "will be careful and not use any slang for fear" her letter will not be answered. The Spectator hopes she will carry this resolution into all her writing and speaking. Pretty girls and slang do not go well together. "Gladys" thinks the picture department of THE MIRROR isn't long enough and that more names of players should be given in the reviews. THE MIRROR tries to give all the names in the reviews that are obtainable. The companies furnish the casts of only the principal parts. Regarding printing a portrait of Harry Myers, of the Lubin players, one appeared last Winter in the annual number of THE MIRROR.

Edna Still, of Springfield, Mo., has a good word for Keneth Casey, of Vitagraph, whom she calls a "juvenile leading man," and another good word for the "real" Biograph girl who played in Across the Desert. She also admires Arthur Johnson "immensely," and Florence La Badie also. Furthermore, she waits patiently for THE MIRROR each week, and likes the motion picture department of THE MIRROR so well that she makes her letter short, so as not to add "another gray hair" to The Spectator's gray head. How does Edna know that The Spectator has any hair on his head?

Charles E. Krutch, of Knoxville, writes in such ex-

STUDIO GOSSIP.

MISS FRITZI BASS appears as Stenographer in the Edison release of June 29, The Father.

ROBERT GOODMAN, formerly director of the Melies company, is now connected with the Majestic Company as a scenario editor and director.

ELLIS MCLELLAN is back with Will H. Gregory, looking after the motion picture department of the agency. Mr. Gregory makes a specialty of engaging people for picture companies.

SUE BALFOUR is one of the best known character women in motion pictures. Her experience has dated back for a good many years, and includes two years with Lubin, one with Edison, one with Imp, and now she has been one year with the Reliance Company. Her dramatic experience began about sixteen years ago when she played two years with the Frohman Stock com-

pany. Following that she was with Puddin' Head Wilson for two years, and with the Gerard Avenue Stock company for two years. She also played with The Volunteer Organist for two years and numerous other stock engagements in New York and other places.

WILLIAM GARWOOD (portrait elsewhere) has returned to the Thanhouser fold. He has been engaged with others for the new Thanhouser third weekly release. Garwood is a native of Springfield, Mo., and a graduate of old Drury College in that town. He jumped into the acting end of the show business as soon as he was tall enough to pass for a man, with the Elitch Garden Stock company of Denver. He has supported such celebrities as Virginia Harned, Kyrie Bellew, S. Miller Kent, Dustin Farnum, and Joseph Wheelock, Jr. He has served in such noted "stocks" as the Auditorium, Los Angeles, and the Alcazar, San Francisco. Some of his best Thanhouser

cellent criticism of reformers and censors that The Spectator would not change a word:

Permit me a word on the censorship question. Examination of the conditions in cities where the regulating idea prevails reveals the fact that the office of censor almost invariably falls to people of one of two classes, neither of which, for obvious reasons, is capable of forming even a sane or intelligent opinion of a work of art, much less set the criterion of judgment for the whole populace. The first of these classes is the species known as the reformer. Often well meaning and in the beginning intelligent, they are rendered, by the continued harping on one subject which soon becomes an obsession, absolutely incapable of arriving at a true conclusion and are forced to see things not in their true relation, but distorted by the medium of their overmastering idea. Be it pure food or child labor, or any other of the countless reforms, eminently worthy in themselves, they lose sight of all else in their complete absorption in their hobby and their zeal for its accomplishment. Undoubtedly such reformers are useful and accomplish much good indirectly, by their influence on public opinion, but to put them directly in power and allow them full play for the exercise of their hobbies is ridiculous. The second class is composed of those who hail in sight when the office of censor becomes salaried. Evidently they are ignorant and uneducated—probably police officers to whom the stipend appears attractive. Too many sad examples of the ridiculous rulings of this class are current to call for comment. With modesty characteristic of the uncultured, they set up their absolute lack of taste and artistic appreciation as the omnipotent arbiter before whose despotic will all must bow. To surrender one's right to individual choice and opinion, no matter how fit to judge, is a dangerous principle, but only when we see into whose hands the censorship of motion pictures often falls does the overwhelming absurdity of the plan become evident.

Fred Ellerman, of Cardiff, South Wales, England, writes to ask about Gladys Field. THE MIRROR has never published her portrait and does not know where one can be obtained. Neither is her present whereabouts now known in this office. Perhaps some reader can tell us.

"E. P. W." of Chicago, thinks Marion Leonard uses too many gestures. Her favorites are Miss Lawrence and Miss Fuller among the actresses, and King Baggot, Earl Williams, Arthur Johnson, and John Bunney among the men. Questions: The name of the leading man in Ashes of Hope (Rex) could not be obtained because the picture is quite old.

"H. S. C." Washington, D. C.: (1) Alice Joyce played the stenographer in Mrs. Jones Serves on the July

(Kalem). (2) Vivian Prescott has been with the Imp for about seven months.

"F. H." New York: Jane Shore was produced by the Pathe French players in Paris and the name of the leading lady is not known here.

"Maude M." of Boston, thinks Rita Davis was charming in Lubin pictures and wonders why she is no longer with that company. Miss Davis is now with the Poli Stock in Wilkes-Barre, Pa.

"G. S." New York, was glad to see Guy Hedlund's portrait in THE MIRROR, because he is "undoubtedly the most powerful actor in motion photography." The reason his portrait did not appear before in these columns was that no good photograph was at hand. Some portraits in THE MIRROR are paid for and some are not. Mr. Hedlund's was in the latter class. "G. S." also wants to know: "Could a mechanic ever become an actor?" Indeed, yes. Why not? An actor may come from any walk in life, providing he has the qualities that go to make an actor. There are many mechanics, no doubt, who would make excellent actors, and there are some actors who would be better as mechanics.

Somebody who signs the name of "Lillie Mae Pickles" and wants to be a picture actress writes from Pittsburgh wanting to know why her, or his, question was not answered. Frankly, the reason was because the inquiry was not taken seriously. Coming from Pittsburgh, THE MIRROR thought "Lillie Mae" might be only one of Heins's "57 varieties."

REINHARDT'S MYSTERY PLAY IN PICTURES.

Prof. Max Reinhardt's massive production of the wordless mystery play, The Miracle, has been placed in picture form in Vienna under the personal supervision and direction of the author with the original cast, and has been carried out in every detail. The scenes were taken out in the open, and the cinematograph screen was so arranged that one has the effect of viewing the spectacle from the interior of a Gothic church of stained glass windows. The Gothic architecture and the religious atmosphere have been preserved throughout, so that a perfect illusion is created. The American rights for this large and sensational production have been bought, as previously announced, by A. H. Woods for \$100,000, and are expected to be delivered in about two weeks. He is in receipt of many letters of congratulation, including a letter from Oscar Hammerstein.

CHARLES HERMAN, of the Reliance, is one of the most popular of the actors in that company. He has been with the company now for nearly a year. Outside of that he has only played with one other motion picture company. It is doubtful if there is an actor in motion pictures to-day with a more splendid histrionic record than Mr. Herman. He began his stage career thirty years ago at Philadelphia in stock. After two years there he played leading roles with all the great actors of that time, including Madame Jaureschek (four seasons), Ward and James, which combination was termed "The Triumvirate" (nine years), Mantell, Nance O'Neill, Walker Whiteside, and the Savage productions.

GERTRUDE ROBINSON is one of the most charming leading women in either Licensed or Independent companies. She has been on the stage since she was four years old, and played child parts with many leading actors. She was noted for her work with J.



SCENES FROM "BRONCHO BILLY AND THE INDIAN MAID."

Kessanay's Western Release for June 29. Featuring G. M. Anderson and Vedah Bertram

H. Stoddard, Uncle Tom's Cabin, Olga Nethersole, Digby Bell, The Little Princess, Thomas Jefferson, and others.

JAMES COOLEY, of the Reliance Company, was the only American member of the English company playing The Sign of the Cross over ten years ago. He was with the Frohman Stock companies for over three years, taking parts in all the Clyde Fitch plays with Annie Russell and Clara Bloodgood. Then he went into musical comedy with Grace Van Studdiford, after that he was with Ben-Hur for a year and with Henry B. Harris for three years. He also played leading roles in Baby Mine, New Theatre Stock company, The Drama Players, and other numerous engagements. His work with the Reliance Company is his only motion picture work.

NEW YORK EXHIBITORS ORGANIZE.

State Organization Formed as a Part of the National League.

Under the direction of President M. M. Neff, of the Motion Picture Exhibitors' League of America, a New York State branch of this organization was formed at the Union Square Hotel, New York, on June 19. The convention began at eleven o'clock in the morning and lasted until five in the afternoon, when the delegates were taken on an automobile tour to Coney Island. Views en route and at the island were taken under the supervision of A. K. Greenland, of the Gaumont Company, and will appear in connection with the Gaumont Weekly.

There was a good showing not only of exhibitors from all over the State and various parts of the country, but manufacturers were also present in agreeable proportion. The meeting was opened by President Neff by an animated and progressive talk, in which he urged the need of such an organization for the protection of the exhibitor against unjust legislation and the promotion of the exhibiting end in general. He cited many instances where the organization had prevented many unjust laws in other States and communities.

After a preliminary mass meeting definite organization took place with the election of officers. The result was as follows: President, Samuel H. Trigger, President of the New York City Association; Vice-President, Bert M. Cornell, of Syracuse; Second Vice-President, H. M. Davidson, Binghamton; Secretary, Harold W. Rosenthal, New York; Treasurer, John C. Davis, Saugerties; Vice-President of the Motion Picture Exhibitors' League of America, Sydney Archer, of New York. Delegates were also elected to the Chicago convention to be held Aug. 13 to Aug. 16.

Among the delegates elected is Miss Ida Mayer, who is the first woman exhibitor to become a member of the State branch. Mrs. Harry C. Arthur, President of the Practical Mothers' Association, was also present and was warmly received in advocating a law to permit children large enough to be on the street to visit motion picture theatres unaccompanied between the hours of 2.30 and 6 in the afternoon.

The various officers responded to their respective elections.

Chief Wallace, of the Bureau of Licenses, and also Deputies Rogers of Manhattan and Bracken, of Brooklyn, were in attendance, and all three gentlemen expressed a desire to co-operate with the exhibitor in every way possible. A dinner at Henderson's, Coney Island, was attended by a large number of the exhibitors.

W. CULLISON, of the Lubin motion picture staff, is spending a two weeks' vacation in Washington. He was engaged by the Poli management to play the part of the lieutenant-governor during the presentation of Alfas Jimmy Valentine.

SELIG CHARTERS TRAIN.

In order to give absolute realism to a scene in a big costume production under course of enactment by the Selig Los Angeles forces, a special train was chartered on the Southern Pacific the week of June 17, and the entire acting force, with thirty extra horsemen, thirty horses, and six camels, along with property men and a scenic artist, were transported to a lonely spot in the desert some 200 miles from Los Angeles. Manager McGee supervised the move and the desert encampment, and Colin Campbell was the director. The spot for the big scene is a gorgeously picturesque valley in which is a jungle of native palms, hidden in one of the most inaccessible por-

tions of the wilderness east of the San Bernardino mountains.

A SENSIBLE SPECTATOR.

A writer in the New York Sun gives the following sensible account of his experience at a picture show:

"On the one or two occasions on which I have visited a motion picture show the house has been enveloped in such a darkness that I was never able to discover whether the iniquities supposed to prevail in such places were real, so one night I attended some moving pictures shown in the open air. The moon was out in most of its glory and the stars were twinkling merrily, which added to my gaiety, and I was permitted to smoke. The auditorium was comparatively vast, though the benches were hard. The audience tramped, trooped and toddled in till the place was crowded, fathers with their sons, mothers with their babies, sisters with their friends, and young men alone and accompanied by their sweethearts. Good-nature prevailed even during the irritating anticipatory overture. There was no society jabber, hardly a whisper. A nod here and there, a 'Do you see Mrs. So-and-so over there?' a cheery signal of acknowledgment, and then all settled down to serious business.

"Even when something went wrong with the machine and we were left in a churchyard glamour no one objected. I don't think I have ever seen so much tranquillity, such an ardent desire for and expectation of enjoyment."

CINES AND ECLIPSE RELEASES.

George Kleine announces three excellent films for the week ending June 29. A comedy, said to be clever, is that for Tuesday, The Girl and the Mayor. The story deals with a pretty girl who becomes a suffragette, is overzealous in upholding the "cause" and is taken before the Mayor, but, strange to say, she makes such a good impression upon that official that he engages her as his stenographer, and soon afterward as his wife. The situations are extremely comical and the action fast and furious, which should cause a great deal of amusement. Miss Dorothy Ferrer takes the part of "the girl," and Thomas Lupi is "the mayor." Both do excellent work.

For June 26, The Music Hall Singer is a drama which is said to deserve praise on account of the elaborate settings and the careful attention to detail. A charming young woman wins fame and fortune as an opera star while her husband suffers in poverty, but later he proves himself a hero by rescuing her from a dangerous fire in the theatre. This is one of the best Eclipse productions placed before the public in some time.

The Saturday release, The Wandering Minstrel, is a story of human kindness and charity in the lower walks of life. Old Jacques, a veritable patriarch among street musicians, protects a poor homeless girl from insult and then takes her to his humble attic abode, where he instructs her to play the violin and thus enter into a new and happier existence. The story is very vividly told and will hold the interest to the last.

"LOTTA'S" PICTURE VENTURE FAILED.

BOSTON, MASS. (Special).—Lotta Crabtree, the "Lotta" who was the adoration of theatregoers a generation ago, and who is now one of the richest women in Boston, appeared in the Superior Court last week in behalf of the dissolution of the Savoy Theatre Corporation. She was the principal stockholder of this company, which attempted to run a motion picture theatre near the corner of Washington and Boylston Streets, in a building which was one of Lotta's valuable holdings. Despite this promising location, and although the theatre was attractively designed, the show never seemed to do well, and has now given place to a dairy lunch.

RELiance TO CATSKILLS.

June 22 the Reliance Company left for a four or five weeks' stay in the heart of the Catskill Mountains. They have a large number of extraordinarily good subjects to take while there, and with the beautiful backgrounds afforded them in this locality they expect to put out some exceptionally good work. Rapid progress is being made in the production of large sensational two-reel subjects. James Kirkwood, formerly a director of this company, has returned to

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE THANHOUSER

THREE-A-WEEK

SUNDAY, JULY 7

UNDER TWO FLAGS

BY OUIDA

IN TWO REELS

All-Comedy—"2-on-1"

Pa's Medicine and The Hazers Hazed

Tuesday, July 9

With an All-Star Juvenile Cast

Nursie and the Knight

Friday, July 12

THE WEEK AFTER:

Sunday, July 14—"THE FINGER OF SCORN"

Tuesday, July 16—"VENGEANCE IS MINE"

Friday, July 19—"ONE OF THE HONOR SQUAD"

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Film Supply Company, Agents for U. S. and Canada

CLASSIFIED M. P. ADVS

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FOR RENT—Empire Theatre, Watertown, Wis.; capacity, 700; vaudeville or moving pictures, \$75.00 per month rent. Centrally located, machine in house. Population, 10,000. For Sale—Knock Arden, 2 reels, \$25.00; White Slave, 3 reels, \$75.00; Girl and Harp, 3 reels, \$125.00; Fools of Society, 3 reels, \$125.00; Celebrated Case, 2 reels, \$40.00; 100 reels film, \$2.50 per reel; machines, \$35.00 up; New Edison, Powers, Lubin, Motograph, \$100.00 up. H. Davis, Watertown, Wis.

WE BUY, rent and sell films, machines, accessories, transformers, etc. Write for our low summer rates for film service. Program Film Exchange, 117 5d Ave., New York.

New York after an extended stay in Michigan, and has been engaged in putting on these features.

CROCKER WEDDING IN FILMS.

For the second time moving pictures will be taken of a fashionable wedding, the marriage of Jennie Crocker and Malcolm D. Whitman, at San Mateo, Cal., July 16, being the occasion on which the innovation will be attempted.

Miss Crocker says the reels will not be made for public use, but only for the benefit of the Crocker family. She believes that they may make interesting family records.

HURT IN THEATRE PANIC.

At Wilmington, Del., June 22, during a panic in the Red Moon picture theatre, eight persons were injured and a dozen others jostled and trampled upon. The panic followed the ignition of a film when 400 spectators were in the theatre. Some one shouted "Fire!" and the panic started.

HELEN GARDNER'S "CLEOPATRA."

The Helen Gardner players, under direction of Charles Gaskill, are now well advanced in preparation for the production of Cleopatra, which will be the initial issue of the new company. The film will be in five reels, probably, and it is aimed to make it a feature that can be exhibited in the larger theatres as a special attraction.

Those who know of Mr. Gaskill's artistic capabilities in picture play construction, as well as directing, expect to see a model production, that will set a standard for this class of work. Also those who remember Miss Gardner's fine abilities as an actress for the films and her splendid physical charms, so necessary in a part like Cleopatra, have no doubt that she will play the character to perfection. The film will be completed, it is said, in about six weeks or two months.

MAJESTIC

Two Split Reels That Talk!

Tuesday, July 24

The Flat Upstairs

and

The Burglar Alarm Mat

Two big, round laughs on the same reel.

Sunday, July 7th

The Cook Came Back

A bright comedy full of laughable incidents.

Tuesday, July 9th

The Lost Messenger

A strong drama with beautiful heart interest.

Sunday, July 14th

Father's Bust

and

The Widower's Widow

Both new style, up-to-date comedies, with real surprise finishes.

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Co. of America.

PATHES DEFEAT LUBIN.

The Pathe ball club journeyed down to Philadelphia one day last week and played the Lubin club. The visitors were given a fine social reception, which was in no way lessened by the fact that they defeated their hosts by a score of 3 to 1.

Reviews of Licensed Films

The Hube Detective (Kalem, June 21).—The comedy in this picture is enough to make it one of passing value, for the spectacle of Hube trying to emulate the career of one Sherlock Holmes certainly is enough to make the average spectator laugh. An advertisement from a detective school catches the eye of a country "sucker," and he decides to take the course. As a result, Hube sets out in search of criminals. But he becomes such a nuisance that the constable arrests him on general principles, but later releases him, when it becomes known that the post office has been robbed. Hube is given a chance to capture the burglars, with the prospect of a reward of \$500, and he accomplishes the deed with true Sherlock Holmes perspicacity, trailing the tramp criminals by means of cheese and by paper. Hube captures the sleeping burglars, collects the reward, and becomes the hero of the town. The piece is acted with spirit and ability.

The Foreman's Cousin (Kalem, June 22).—Cousin Bob arrives at the ranch from the East, and soon becomes mixed up with bad companions, after having made a distinct impression with the sweetheart of the foreman, the latter also being named Bob. So wise and the weaker, Bob, loses money at the gaming table and is urged to enter a rustling game he consents, carrying meanwhile, in his pocket the picture of the girl which she has marked "Bob." The rustler loses the picture, and the girl, when confronted, places the officers on the trail of the wrong Bob, but in the end the latter proves his innocence and shows his disgust at the action of the girl. The film is not burdened with features of more than ordinary interest, either in conception or action.

The Girl at the Key (Edison, June 22).—Wireless telegraphy a prominent part in this story, which is by no means a new one, but which is unfolded pleasantly enough and acted fairly well. The Wall Street man recognizes in a suit for his daughter's hand the son of his business rival, and for that reason he refuses to look kindly on the young man. Later, however, he invites young Orland to go yachting, in order to get the better of him on a stock market deal, and when the young man is several miles out to sea the engineer is instructed to disable the engine. Wary sends a message to his partner explaining the predicament of their enemy, but the girl, who has had lessons in wireless, comes to the rescue of Orland by sending a message to his father by means of which the Orland saves the day on the stock market. Wary then looks upon young Orland favorably. The plot is too old to need much explanation, but the characters make the picture fairly attractive.

The Chauffeur's Dream (Kalem, June 21).—The picture shows in rather an unskillful way the dream of a chauffeur, who, after his employer has left town, sends a note to his friend, Dick, asking him to go on a joy ride. After the note has been sent the chauffeur falls asleep on the automobile seat, and dreams of the joy ride in which other friends, male and female, have joined. Then comes the sad news that the employer has lost the train and is returning. But the chauffeur is finally awakened by his friend, Dick, and another fellow. The story is brought out with little intelligence.

Two Loves (Mellie, June 20).—The weary traveler applies for shelter at a ranch owned by two girls, and in the course of his stay he falls in love with one of them, who later turns out to be his sister. The two children, who young having been adopted by different families. But when the relationship between the two is revealed through the address on an envelope sent to the man, he falls in love with the other one, who has secretly loved him since his arrival at the ranch. So everything is accomplished to the satisfaction of all concerned. The celerity with which the traveler transfers his affections is, perhaps, only to be expected in an area where speed is one of the essential things, but it would have been a little more plausible if the dream had not been consummated quite so rapidly, and also if the plot had not been woven around such a thin excuse as the fact that its background depends upon the man's action in telling the girls that his name is simply Jim.

An Indian Lady (Pathe, June 22).—Here is a picture whose possibilities are spoiled by an incompetent cast. The story deals with the differences of two tribes, which are finally adjusted through the illness of the daughter of a Sioux chief. Crow, the Apache messenger, is the bearer of presents to the Sioux, but the latter scorn the gifts. Crow, meeting Noana as he is about to return, gives her the costliest gift of all, and when his chief discovers this fact he condemns Crow to die a tortuous death. While he is left to slowly expire, Noana falls ill, and tells the medicine men that the only thing that will cure her is to have Crow come to her bedside. Messengers are hurriedly sent to get him, and with the prospect of peace between the tribes, the Apaches release him and he comes, by means of fresh horses, to the bedside of the dying girl. Crow finds the girl dead, but the legend smooths out the rough places by agreeing to have Noana come to life while the Crow prays. The Sioux chief is now willing to make a peace treaty with the Apache. The actors in the photoplay look as much like Indians as a convention of minstrels would.

The Gamblers (Vitagraph, June 22).—The jealous Mrs. Travers, thrown aside by the man

in the case, becomes furious when she learns of the latter's engagement to Beatrice. Mrs. Travers invites the girl to make one of a party at bridge whist, and Beatrice loses heavily, whereupon Mrs. Travers lends her the money to square her debts. The bank where Beatrice and her people have their money fails, and Mrs. Travers finds an opportunity to tell Beatrice that she will not press her claim provided the engagement is broken. Beatrice does this, but before the rejected lover leaves the house he overhears the girl telephoning the news of a promise fulfilled to Mrs. Travers. He demands and receives a full explanation, so that when Mrs. Travers comes to the house the man pays off the girl's obligations. The photoplay is well put on.

Derby Day at Churchill Downs (Kalem, June 21).—This proves a wonderfully interesting film in showing the breeding of the famous Kentucky racers, and carries the spectator up from the young foal to an actual race for the Derby. The manner in which they are cared for and their surroundings are all clearly set forth. Then comes the grand Derby Day, with its parade around the course and following the exciting race, which the camera cleverly catches from start to finish. "Worth" the winner, appears at the end with the triumphant smiling jockey. Three famous sires also appear in the picture, "Sir Alcescot," "Sempronious," and "Sir Hugo."

June 21.—This makes a pleasing little comedy with a bit of whim and a bit of fantasy. It is done in colors, and has no especial merit, though its entertaining powers are undoubted. The gentleman of the house receives an invitation to be present at a gathering of humorists. He must appear in masquerade. He chooses the guise of a clown, and goes, much to the discomfort of his wife. She writes a letter during his absence to the effect that she must leave him, because she is heartbroken on account of their quarrel. She hides behind the curtain. He finds the note, and when she sees how sorry he is she makes her presence known and forgives him.

London (C. G. F. C., June 21).—London's principal points are pretty well covered in this film, and the photographer has obtained a series of very entertaining and complete views. C. Her brother (Vitagraph, June 21).—While one finds this a thoroughly entertaining picture and adequately presented in every way, it seems to lack a certain vitality of expression and presentation which is necessary in the interpretation of a subject of this nature. It is primarily a lack of emphasis in the construction of the drama and in the acting itself. The idea of the picture is not particularly fresh, and the excuse of doing it again should be more artistic treatment. Anne Schaefer is the sister, Bob Burns the brother, Fred Burns the sister's sweetheart, and Clarence Bennett the ranch owner. For some reason, not explained, her brother goes West and, like all of his kind in pictures, goes to the bad. Meanwhile the sister becomes engaged, and her sweetheart is told to go West by his physician to regain his health. The girl shows him her brother's photograph before his departure, so that if by chance he meets him he can tell (Continued on page 26.)

Reviews of Supply Co. Films

Indian Summer (Solar, June 21).—There is a certain quaint humor about this film which is altogether delightful and further charm has been given the picture because of the delicate treatment afforded the film in the acting. Its entirety it makes one of the most dainty comedy romances. Darwin Karr plays the role of the son, and Blanche Oornwall is the daughter. Lee Hovey is the father of the son, and the actress playing the girl's mother is likewise capable. The widower and his son arrive in the neighborhood, and he learns that a former sweetheart of his lives next door. He begins to renew his former relations, much to the disgust of her daughter and his son, who both do all in their power to separate the old people. At length the old people decide to elope. When they come back they find the young couple in close embrace, as the result of their mutual condolence that their parents had run off with each other in such an outrageous manner. It is not to be rather "talky," however.

The Gambler (Lux, June 21).—This is rather a cut-and-dried picture of the old school, and the acting is inclined in that direction. The film, however, has interest, but could hardly be ranked among the best of productions. It is the story of a gambler's reformation. He secretly admires a girl and saves her from the assault of the villain. He takes her to her home, and gradually a love affair springs up between them. A chase is thrown in somewhat before this, when the villain runs away with the fair maid, with the sheriff and gambler after him. The gambler seemed much more the master of ceremonies than the sheriff himself.

One Man's Love (Reliance, June 19).—One is not particularly convinced by this story or the way in which it is told, for it is very much a drama of effects without cause, and one's sympathy with either the man or the woman cannot be very great since she was a woman totally unworthy of the esteem of the man. The drama, as a whole, fails to convince that the man concerned would act in just the way he did. A society girl of Washington makes a sensation for herself, when a certain Russian count drinks wine from her siphon. She is immediately asked to go into vaudeville, and does so against her father's wishes. She loses all her cash, and sinks to the very lowest portion of society. Her former lover meets her in the court room, where she is about to be fined \$50 for vagrancy. He pays the fine, takes her to his home, where he subsequently marries her.

REVIEWS OF FEATURE SUBJECTS.

Camille (Champion, June 10).—This production of this well-known play proves adequate and interesting, and the producer has succeeded in giving a most acceptable interpretation of the drama. Perhaps one who is not familiar with the plot of the play itself might be rather confused as to just who the characters are at first, but outside of this it has been constructed with a fine sense of the demands of picture, while the acting is both sincere and the result of much careful thought and consideration. Much of the success of the play is

due to the work of Gertrude Shipman, who plays the role of Camille with sympathy and truth. Irving Cummings is Armand, Arthur Evers the Count, Susanne Willis is Madame Prudence, Evelyn Frances is Nichette, and John Genung is Gustave, while the role of the father is played by Lawrence McGill, who is also the director. The scenes also have been carefully set, showing both good judgment and taste. In its entirety it is a production calculated to interest and entertain almost any assemblage of refinement.

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PRETTIEST THEATRE IN KENTUCKY.

MAYSVILLE, KY. (Special).—The new Gem motion picture house, which has just been completed, opened June 19. Souvenirs were given to the ladies and children, and the house was packed afternoon and night. The Gem is the prettiest little picture theatre in Kentucky. It seats 427. It was built by Maysville contractors and is owned by Maysville business men.

EDWARD MERR.

VIEW OF THE REVIEWER

The relations between the manufacturer and the motion picture exhibitor are not without their humor. One sees on one side a powerful, far-sighted set of business men bawling the fact that their films are not better exhibited and practically admitting themselves to be helpless to change conditions, while on the other side the exhibitor deplores what he terms the lack of concern with which the manufacturer regards him. The amusing part of the situation is the attitude of helplessness the manufacturer assumes and the utter ignorance of his power displayed in the exhibitor himself. It is further amusing when either side has attempted any controversy, that they both intend to compel the other to do this or that, when the remedy is rather a removing of existing obstacles and the establishment of greater harmony between exhibitor and manufacturer.

There is no other part of the amusement field and certainly no commercial enterprise, where the producer has so little to say in regard to the manner in which his own product shall be given to the public as in the motion picture field. This is primarily the fault of the manufacturers themselves in not considering the exhibiting end of their films to a greater degree than they have previously done. In the internal conflicts and politics in which some of them have indulged they have neglected that end of the business for which they are ultimately and always working, the general public, through the exhibitor. Apparently the present rewards have been enough to satisfy them. People will go to see pictures and the supply of good pictures is not equal to the demand. The manufacturer has not, therefore, except in certain circles, felt the necessity of improving the exhibition of his product. Yet it lies in his power to utterly change many of the prevailing conditions, since it is fully possible for him to become his own exhibitor. Since we must have groups of manufacturers with apparent opposition to an open market, a theatre control would seem to be at least a lesser evil than some of the existing conditions. It would assuredly result in better theatres and facilities for showing pictures throughout the country and raise the dignity of the picture producer and exhibitor to its proper place.

This very neglect of the manufacturer to protect the exhibition of his films is no doubt what has brought down so much condemnation on the picture itself. It becomes the "poor man's recreation," and when it is mentioned in the press, "the movies," while many good people, who cannot be induced to go inside what they term "pig-sties," feel the need of protecting their "unfortunate brothers," who are enticed within these "dens of crime." Certainly more dignified exhibition might tempt some of these individuals to enter, as it cannot be consistently declared that at present the average motion picture theatre is up to the standard it should be.

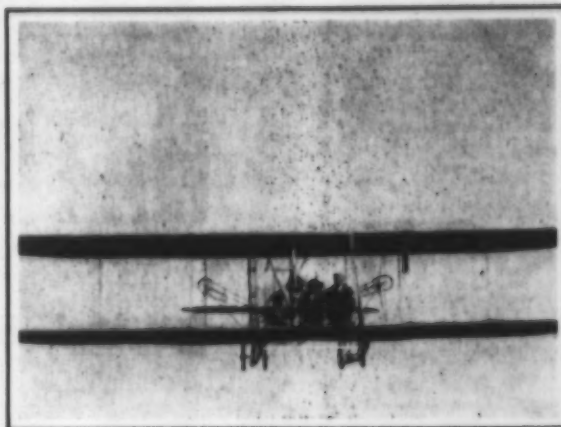
One of the greatest hindrances to the development of the small theatre, with its undesirable characteristics, has always been the lack of protection by law. In the great majority of cases he has been made to struggle along alone without much outside support and compelled to work against contradictory laws and other conflicting conditions brought on by rival forces, who do not desire what they term the encroachment of the picture, or by individuals, who ever stand ready to agitate something, no matter what. The formation of the National League of Motion Picture Exhibitors is therefore only a natural result, but it ultimately remains for the manufacturer in his own interest to consider more than in times past the manner in which his films are to be shown to the public and to make his own interests that of the exhibitor.

The way is open for him to become his own exhibitor, but failing in this it is surely the part of wisdom to establish closer relations between himself and the exhibitor and to afford him the certain protection to which he has a right. Perhaps chief among the well grounded wrongs which the exhibitor may cite is the manner in which for the most part he is made to accept his pro-



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Trade Mark.



Released June 27, 1912

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Little Nora is called the madcap of the village. She was not vicious, but merely mischievous, with her heart in the right place. Her madcap nature is not to be wondered at, as she was allowed to run wild, her mother being dead and her father a laborer. The school commissioners write to her father, insisting that she be sent to school, and she would have been happy there if the scholars had not made her the butt of ridicule. This she strenuously resents, and in her unhappy, lonesome condition she listens to the flattery of a traveling street fakir, who would have succeeded in taking her away with him had not the school teacher, who saw in her a diamond in the rough, prevented it.

Approximate Length 1,000 feet.

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gramme. He must fight futilely with a middleman for what he desires, and then be blamed for the exhibition of what is given him. This is neither just to the manufacturer, whose work maintains a general excellence, nor to the exhibitor himself, and is obviously a condition which must destroy itself.

THE REVIEWER.

UNIVERSAL COMPANY RELEASES.

Sunday, June 23, 1912.		Feet.
(Rex) The Voice of the Millions. Dr.	1000	
(Itala) (Title not reported). Dr.		
Monday, June 24, 1912.		
(Imp) The Dividing Line. Dr.	1000	
(Nestor) The Dawn of Netta. Dr.		
Tuesday, June 25, 1912.		
(Eclair) A Romance in Old Kentucky. Dr.		
(Bison) His Message. Dr.		
(Gem) The Reason. Dr.		
Wednesday, June 26, 1912.		
(Nestor) Reaping the Whirlwind. Dr.		
(Powers) Their One Day's Work. Dr.		
Thursday, June 27, 1912.		
(Eclair) Three Men and a Girl. Com.		
(Imp) A Child's Indulgence. Dr.	1000	
(Rex) The Weight of a Feather. Dr.		
Friday, June 28, 1912.		
(Ambrosio) The Actor's Test. Dr.		
(Ambrosio) Benares, the Sacred City. Sc.		
(Nestor) Young Wild West Leading a Raid. Dr.		
(Victor) (Title not reported). Dr.		
Saturday, June 29, 1912.		
(Bison) The Colonel's Peril. Dr.		
(Imp) His Other Self. Dr.	600	
(Imp) Portuguese Joe. Com.-Dr.	400	

FILM SUPPLY COMPANY RELEASES.

Sunday, June 23, 1912.		Feet.
(Mal.) Meals by Weight. Com.		
(Mal.) The Knight and the Friar. Com.-Dr.		
(Than.) The Farm and the Flat. Com.		
Monday, June 24, 1912.		
(Amer.) The Evil Inheritance. Dr.		
(Amer.) A Realistic Rehearsal. Com.	1000	
Tuesday, June 25, 1912.		
(Gau.) The Auto Smash-Up. Dr.		
(Mal.) Papa's Double. Com.		
(Than.) In Blossom Time. Dr.		

Wednesday, June 26, 1912.

(Gau.) Gaumont Weekly. Top.		
(Hel.) Votes for Women. Two reels. Dr.		
(Solax) Love's Railroad. Com.		
(Solax) Planting Time. Com.		
Thursday, June 27, 1912.		
(Amer.) The Marauders. Dr.		
(Gau.) When Money Isn't Money. Com.-Dr.		
Friday, June 28, 1912.		
(Lux) Thou Art the Man. Dr.	721	
(Lux) By the Cliffs of Etretat. Sc.	250	
(Solax) The Call of the Rose. Dr.		
(Than.) The Professor's Son. Dr.		
Saturday, June 29, 1912.		
(Great N.) How to Make a Reputation. Dr.		
(Great N.) A Bath with Consequences. Com.		
(Comet) The Wild Rose of the Hills. Dr.	1000	
(Rel.) Before the White Man Came. Dr.		

LICENSED FILM RELEASES.

Monday, July 1, 1912.

		Feet.
(Bio.) Man's Last for Gold. Dr.		
(Kalem) Tragedy of the Desert (Two Reels) Dr.		
(Kalem) The Girl Bandit's Hoodoo. Com.	1000	
(Lubin) The Spoiled Child. Dr.	1000	
(Pathe) Pathe's Weekly No. 27, 1912. Top.	1000	
(Selig) The Lake of Dreams. Dr.	1000	
(Vita.) After Many Years. Dr.	1000	
Tuesday, July 2, 1912.		
(Edison) The Chase of the American Revolu- Com.		
(Eos.) His. Dr.	1000	
(Eos.) On the Cactus Trail. W. Dr.	1000	
(C. G. P. C.) Wild Birds at Home. Com.		
(C. G. P. C.) The House of Mystery. Com.		
(Cines) Jenkins Sneezes. Com.	325	
(Cines) A Violin and a Pipe. Com.	440	
(Selig) The Cat and the Canary. Com.-Dr.	1000	
(Vita.) The Church Across the War. Dr.	1000	
Wednesday, July 3, 1912.		
(Edison) Partners for Life. Com.-Dr.	1000	
(Eclipse) Scenes in Somerset. England. Sc.	200	
(Eclipse) The Wax Model. Dr.	800	
(Selig) The Philibusters. Dr.	1000	
(Lubin) The Prize Essay. Dr.	1000	
(Pathe) Where Jealousy Leads. Com.-Dr.		
(C. G. P. C.) Winter Landscapes in Fin- land. Sc.		
(Vita.) Lincoln's Gettysburg Address. Hist.	1000	
Thursday, July 4, 1912.		
(Bio.) One-Round O'Brien. Com.		
(Bio.) Trying to Fool Uncle. Com.		
(Eos.) White Roses. Dr.	1000	
(Lubin) A Child's Prayer. Dr.	1000	
(Melies) The Cowboy Kid. Dr.	1000	
(Pathe) The Grand of Gold. Dr.		
(Selig) The Last Dance. Dr.	1000	

Friday, July 5, 1912.

(Edison) The Workman's Lesson. Dr.	1000	
(Essanay) The Butterfly Net. Com.	1000	
(Kalem) Winning a Widow. Dr.	1000	
(Lubin) Just pretending. Com.		
(Lubin) A Pair of Boots. Com.		
(Selig) Baby Betty. Dr.	1000	
(C. G. P. C.) The Would-Be Hunter's Night- mare. Com.		
(C. G. P. C.) Hairdressing of Other Days. Com.		
(Vita.) On the Pupil of His Eye. Dr.	1000	

Saturday, July 6, 1912.

(Edison) How the Boys Fought the Indians. Com.	700	
(Edison) An Intelligent Camera. Com.	800	
(Ess.) Broncho Billy's Narrow Escape. Dr.	1000	
(Cines) In Wrong. Com.	975	
(Lubin) The Back Window. Com.-Dr.	1000	
(Pathe) The Woods of White Fawn. Dr.		
(Vita.) Troublesome Stepdughters. Com.-Dr.	1000	

FIRST THANHOUSER SUNDAY RELEASE.

The first Sunday Thanhouser release is a city-and-country comedy, The Farm and the Flat. A city man wants to lead a rural life for the summer and a farmer has yearnings for a city flat during the hot spell. They "swap" homes, but the exchange just won't spell bliss. Murder is prevented only by the police. Riley Chamberlin, the new Thanhouser comedian, plays the farmer. The release date of this, the first Sunday Thanhouser reel, is June 23.

MOTION PICTURE NOTES.

At Hannibal, Mo., the New Star, the Rex, and the Majestic have entertained fair business. Bills and pictures were good week of 10-15. The New Gem Theatre, Oswego, N. Y., opened June 15, and THE MIRROR correspondent had the honor of purchasing the first ticket. This is a model up-to-date house, and no doubt will do its share of business. Moving pictures only will be shown. Fred Roseworth, of this city, has been engaged as manager, and Wesley Taft will act as operator. The new Star Building, Princeton, Ind., moving picture show will be one of the largest in the State. Will seat 800 people. Manager Woods may have vaudeville numbers, as the big stage will be well adapted for that. The Grand moving picture show house, the next door, has been closed for several days, undergoing repairs; its seating capacity has been increased very much. A. B. BURTON.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Reviews of Licensed Films

(Continued from page 24.)

him of his sister, who has not heard from him since his departure. Naturally, since this is a drama, the lover meets the brother, but not as a friend. The brother waylays him in the road, in a rather uniquely managed scene, and robs him. When the lover is asked to identify the man who has robbed him, he recognizes his sweetheart's brother and gives the lie. Back in the East they meet as strangers.

The Passenger (Edison, June 21).—One finds this a most impressive story of a blighted life. If such a thing can be impressive. However that may be, the manner in which it has been done is both impressive and notable, arousing the human sympathy and commanding the admiration for the manner in which it is produced. It is the first of the films in which the names of the Edison players appear in the titles just before their entrances. A notable effect is gained when the old man stands at the table to tell his story. The scene gradually comes forward and he changes to a young man, while the scene merges back into a like scene of many years before when he is having an engagement supper. A guest has disappointed and the crowd has decided to invite in to take his place the first passenger. He came, and after dinner speeches are in order. With reluctance he tells his life's story. On the day before his wedding he received a letter from her whom he loved that she had married another. He speculated at stocks and fought against the man who won her, and lost. Gradually he went down the ladder, and each fall he made was due to the meeting of this woman. At the climax of the story he turns, and there upon the wall he is again confronted with the image of her who had ever been instrumental in his failure to find success and happiness. She was the mother of his young host. Marc McDermit is the strange young man, and George Lessey, and the woman is played by Miriam Nesbit.

The Captain of the "Nancy Lee" (Edison, June 18).—Somewhat in the nature of a comic opera, the complications of this merry farce are unique and amusing, and have been developed with no small amount of ingenuity. The producer is also to be complimented in the way it has been presented, as in no instance is it permitted to drift into cheap burlesque. It is in its entirety a finely conceived, acted, and developed farce, calculated to keep almost any sort of an assemblage in merry mood. It is not to suffer, however, from the fact that there is no definite conclusion, and the action falling at this point destroys the previous impressions of the spectator. The captain buys the *Nancy Lee* with a thirty-day option, and hearing that she is badly run, he decides to ship as an ordinary sailor. His option in writing is found by a tramp of the same name as himself, who manages to manage himself on board the boat in a broad basket. The captain's wife and daughter also appear on board the ship, but are not aware of the father's trick until he makes his presence known. The tramp is discovered, and the paper on him. He is thus thought to be the coming owner and is accordingly, until the real owner is discovered as a sailor, makes his presence known when the tramp is cast back into the basket on which he came aboard.

The Widow Caser's Return (Lubin, June 19).—The idea of this farce picture is unusually good one but the story is worthy of better acting. The characters are too obviously concerned with the business of playing into the hand of the author, and the action of a novel plot is thereby nearly spoiled. The widow has two suitors, one of them, of course, being the favorite. When the charming widow leaves the house and drops a black sash, a mischievous secretary makes it into a crease and drapes it on the doorknob. With a note explaining that the widow has died. Sorrowing friends come to leave their sorrow tokens, but before them a tramp has eaten of the widow's bounty and retired to bed, drawing the spread over him. This the weeping friends suppose is the inanimate form of the widow, and it is only when the latter returns from market that all hands discover the ruse that has turned them into mourners. Of course, the Widow Caser marries the man of her choice. The execution of the story is unworthy of full commendation. Mrs. Caser is acted by Eleanor Caines, the two suitors by J. T. Hovener and Jack Barrymore, and the hobo by Will Chamberlin.

A Man in the Making (Edison, June 18).—This picture is concerned with the manner in which a young girl of the finer class can influence a man who has previously tasted of the dress of life and found them unsatisfactory. Asher Miller is the director. The young man leaves a position in a gambling house when the place is raided, and in making his escape comes across a girl in her garden. The sight of the girl makes him wish to lead a better life and with the help of the Y. M. C. A. and its evening classes he advances himself so that an automobile invention places him in a position to seek the favor of the girl. At this time he sees a man whom he considers a dangerous rival, and the latter turns out to be the girl's brother, and the hero of the tale sets himself in a fair way to win the favor of the girl. There is nothing out of the ordinary in the picture and the producer would have done well to look out for the "errors" in changes of costumes.

The Return of William Marr (Edison, June 20).—The drunken husband quarrels with his wife, and leaving the house, trades his clothes for drink. The man who takes the clothing is killed in a freight accident and Mrs. Marr, supposing that the victim is her husband, happily remarries. Seven years later William Marr returns, and his former wife is forced to give him money to get rid of him. Still, again, he returns for money, and in failing to receive it, he takes the necklace from the woman. The former Mrs. Marr draws a revolver, but Marr takes it from her and kills himself. When the police arrive and see the revolver in the woman's hand they accept the obvious explanation that she has killed the man in defense of her property. The idea is a good one, but it is carried out rather too much on the theatrical side. Francis X. Bushman takes the part of the second husband, Frank Davton that of William Marr, and Martha Russell that of the wife.

The Spirit Awakened (Biograph, June 20).—The story deals with the struggles of an aged man and his daughter to keep their little possessions and the machinations of a trusted neighbor to cheat them out of the fruits of their labor. The man has a humble farmhand who reads the Bible and believes in "turning the other cheek," a propensity which the villain in the play takes advantage of at every opportunity. But when the farmhand has completed the sum needed to pay of the mortgage on the farm, the old man and steals the money. Then follows an exciting horseback chase, participated in by

the thief, the religious farmhand and the daughter. The farmhand casts his scruples to the wind, overcomes the bully and sets the money back, with the inevitable result that the girl agrees to marry him. The parts are all well played.

The Ingrate (Lubin, June 20).—A dring man sends his son to the home of a friend, and the son, introduced as a rather wild young man but one with a good heart, enters the home and is attracted by the man's daughter. The ingrate forces the name of his benefactor, and when the latter discovers the crime he is taken with a shock of amazement. The ingrate is taken to his benefactor's medicine, and when the death of the latter is discovered the nurse is blamed for the crime and sent to prison. But the ingrate is troubled by his conscience and at every turn sees the ghost of the murdered man, so that he finally confesses to the police and dies in the office of the authorities. Romaine Fielding takes the part of the ingrate.

In Exile (Belia).—The Russian police follow Count Romanoff to a secret meeting, and his actions there cause him and his family to be exiled from the country. Years later Olga, the daughter, works in the California orange groves in order to support her mother. Herbert Harrington, returning from college, inspects his future heir and meets Olga. Later the jealous foreman discharges Olga, but Herbert takes her back again. A relative of the Harringtons sends a young woman to capture Herbert's heart, but the young man fails to be entranced, and when his parents tell him he must marry his cousin he takes the alternative of leaving the house. But just at this time Olga, through her mother, hears of a fortune that has been left her by her uncle in Russia, and with the document containing this news in their possession the young lovers confront Herbert's parents and are forgiven. The story is fairly well brought out.

Her Diary (Vitagraph, June 18).—This film would be a great deal more interesting if the pictures were more distinct. The story concerns the review of her diary by a woman who has just been removed from an old ladies' home to the home that her brother occupied before he died, the latter having willed the place to her. Her first act upon reaching the place is to read over some of the pages of her diary, which review the important events of her life. The point of the plot is brought out in the note explaining the arrest of her son on account of the fact that money was missing at the bank where he was employed, and his request of money from her because if it were not back he had a chance to go free. So she sold her home to her brother, and he ordered her out, in order that he might take immediate possession. The woman went to the poorhouse, and her sacrifice was in vain, because a verdict of guilty was returned against the boy and he was sent to the penitentiary. The boy, but the pleasant sequel comes in the fact that after reading it through the boy returns to the mother in her home, and tells her that the guilty man has confessed and he is free. The idea is rather more novel than one sees in ordinary films, and the execution of it is carried out in fairly good shape. Florence Turner signifies her return by playing the leading role in her usual captivating manner.

The Frailty of Man (Cines, June 18).—The love of the gaming table, the ends to which men are led by its fascination is here set forth in rather ordinary style, but the film can still lay claim to interest of a passing sort. Two partners, one of whom is strong willed and efficient, and the other weak and dissolute, are the principal actors in the story. The straightforward man of business leaves town after cautioning his partner not to gamble and giving him some money. But the temptation proves too strong, and Henry tries his luck again, this time losing all the money his partner has given him. Having learned that Robert's name is good for a loan, he forces it, and visits the money lenders, his creditors having become so pressing that money was essential. Meantime, Robert, in a distant city, meets a pretty college girl whose charms ensnare his heart. Returning home, he discovers the forgery, and is thinking what action he will take when Henry's sister comes to see him, and, of course, she turns out to be the pretty college girl that Robert has met. For the sake of the girl Robert conceals the forgery and pays the note, so that wrongdoing does not always meet its just deserts. In this particular, perhaps, some criticism might be offered on the film, but in other characteristics the plot is common enough to draw forth no comment at all.

Broncho Billy's Gratitude (Edison, June 18).—The sameness and tenderness of heart of a rather desperate Western character are well set forth in this picture, which has to do with the experiences of a wife who divorces her husband after he has awarded her a wedding ring. The woman takes her child and goes to Montana to become a school mistress. In her lonely home there Broncho Billy, wounded and pursued by other Westerners, comes for shelter and receives it, meanwhile becoming attached to the child. Not long after, the wife, being up the staircase, he finds that the husband has taken the child from his Western home and is going East with it, so, ignoring the other occupants of the staircase, he rescues the child, and sets it down outside of the mother's home. Here he is captured by pursuers, and the only intimation the woman has of his predicament is a short note, in which he explains that he is going away for a short time and containing also the information that he will look her up when he returns. Anderson does some work as Broncho Billy, and Leah Bertram is the wife, and Brinsley Shaw the husband.

The Professor's Wooing (Relig, June 17).—This is rather a simple little tale of the love affair of a biologist and a girl who was much like a nymph. The professor was engaged in research work on an island off the coast of California, and in his rambles along the shore of the island he met the girl several times. The professor fell in love with the little water nymph, but he received and missed the offering him the chair of biology in a large university and he accepted. Meanwhile, the professor's rival generously gave the girl up when he found that she cared for another, and the professor went forth to fill his new position. In the new place he met the girl, but through the carelessness of a servant the letter was not sent, and the girl was just about to give up hope of ever seeing him again, when the professor, consumed with a desire to see his water nymph again, appeared on the little island and claimed her. There is not much out of the ordinary in the film.

Her Gift (Lubin, June 18).—The generosity of a young husband in giving his wife a very expensive wedding present proves that his only attraction in the midst of a business crisis. The handsome young wife meets Banker Elton at a reception, and the latter admires her very much. Later when Jack is advised to buy cotton he invests heavily in that commodity and then cotton rapidly declines, so that to save his future he is obliged to mortgage a lot of land from Banker Elton for \$50,000. Cotton prices are still forced down, and Jack, unable to pay back the loan, is told by the banker that he must

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OVER THE DIVIDE

Burton, a prospector, hearing that his mother is dead and not having enough money to go East, takes what he has to the gambling table and loses. Despondent he takes to the mountains, and unfortunately drifts into the cave of a road agent. The sheriff and posse secure both men. They are about to be hanged, when Neil Carter rides up, cuts the ropes, and Burton and the girl escape.

Released Wednesday, June 26th, 1912.

THE NEW PHYSICIAN

Jack Harrison and his sweetheart, Helen Stuart, have a tiff, each so their respective way. Jack to take charge of a small-town hospital, and Helen to work in the city as nurse. The new physician, being good looking creates a sensation in the town, and many of the girls suddenly become sick, so that they may be taken to the hospital and be near him. Helen, however, turns up, and quickly puts an end to the ruse.

Released Thursday, June 27th, 1912.

FROM FIREMAN TO ENGINEER

Reardon, a fireman on a yard engine, is trying to win promotion and also to win the roadmaster's daughter. One day the superintendent's little girl climbs on an engine, and, playing with the throttle, starts a runaway. Reardon knocks the engineer of a limited off his engine, starts in chase, and captures the runaway. He brings it and the child back to safety, and wins an engine and sweetheart.

Released Friday, June 28th, 1912.

BRIDGET'S EXPLANATION

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THE TRAMP ELEPHANT

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meet the note at 3 o'clock the following afternoon. The conversation is overheard by his wife, who the following morning sets the amount by giving her jewels as security and takes up her husband's note. Eton expresses surprise when he learns that a woman has taken up the note and writes to Jack's wife, but the latter only smiles as she explains to her husband the fact of the case. Cotton then soars to high prices, and Jack easily wins back more than he has invested, so that the jewels are immediately redeemed. Arthur Johnson appears as John Gregory, Lottie Bliscoe as his wife, and Howard Mitchell as Banker Eton. There is little call for unusual efforts on the part of the cast, but the parts are carried along plausibly enough.

Pathe Weekly (June 17).—This week's pictures are fully up to the high standard of the company, and includes scenes from many interesting events in various parts of the country. The first picture is a very interesting view of Sam Bellah, the Western athlete, who in the Pacific Coast Olympic trials, in an effort to break the world's pole vault record, sailed over the bar at a height of 13 feet 7 inches, failing to make a new record. Other views include the associated ad men's clubs in annual reunion at Dallas, Tex.; the burial of Aviator Wilbur Wright at Dayton, O.; the presentation of \$10,000 to Captain Rostrom, captain of the Carpathia, for heroic services in carrying off Titanic survivors; life boat drill on the Carpathia; President Taft eulogizing unknown dead in National Cemetery, at Arlington, Va.; Governor Colquhoun opening new causeway connecting Galveston, Tex., with the mainland; troops leaving Havana, Cuba, to quell negro revolution; President Taft and Secretary of the Navy Meyer visiting officers of the German fleet off Norfolk, Va., and some of the scenes at a recent baseball game in New York between the Giants and St. Louis. The pictures are all very clear, and the film is a most interesting one.

The Tree of Knowledge (Selig, June 17).—Here are pictured Watkins, the stern man of business, his wife, the social butterfly, and his disolute son, whom he orders out of the house in a moment of frenzy following a request to marry a new record. The young man, Watkins Jr., tells his clubmates of his misfortune, and when they turn away from him he seeks the pawnshop and disposes of his valuables. Part of the money thus raised he gives to a poor couple, and the rest he casts aside, until he is finally without funds. Watkins, Sr., decides to emulate a British philanthropist, who goes about dressed in the same guise as those whom he helps, and in this role he meets the man whom his son has befriended. This man tells him that the despoiling members of the unemployed army set beyond hope they sometimes seek the river, and Watkins goes there just in time to save his son from suicide. The young man returns to the home with his father, and seeks the consolation of his new happy home. The story is told in an interesting and interesting incidents in the course of its presentation are few.

The Nipper's Lullaby (Vitaphone, June 17).—It was a glad day for the nipper when a little boy came into the family, but soon after forgetting the lullaby that he used to enjoy singing to the baby, he became mixed up with bad company and took to drink. Under the influence of intoxicants he fell off a wharf, and was picked up by a tramp steamer headed out to sea, and it was only when he came off on the coast that he realized the plight he had left his wife and child in. Back at home the mother toiled, but the struggle was too much, and she was just about to allow the child to be adopted when the desire to sing to it once more. The Nipper's Lullaby caused her to sing it a few hours longer, and in these few hours the nipper returned a reformed man. The picture shows a halting tendency in the execution of what should be the finer bits of acting.

The Passion Flower (Edison, June 17).—The rather slender plot of this picture gives the four principals a chance to romp through a rather lively series of adventures, although it is not always clear just what every one is driving at. J. S. Davis is the director of the heroine, who has three suitors, one of them a soldier, and when all are on their way to the races they pass an estate where passion flowers are included in the garden. The girl sends all three after some of them, but they are chased from the estate before they have much of a chance to do damage. Each in turn proposes, and the decision is reserved in each case. Alone at home the girl writes to one of them that if he will appear with a passion flower at the arch she will tell him his answer, but a youthful messenger to whom she entrusts the letter comes in, and loses the envelope without remembering to whom it is addressed. She then tells all three men what the message said, and they all proceed to carry out instruction. There is only one horse and the first man takes that, while the next steals the soldier's mule, and the latter is left to the uncertain mercies of a mule team. But the first two are so anxious to checkmate each other that the soldier wins out after all, and when the other two reach the trating place they find that the mule has already been sold to his hand. The film runs largely to comedy, which is fairly effective.

Lena and the Geese (Biograph, June 14; Savoy Theatre).—This story of old Holland is told admirably and acted with intelligence. The plot is not a fresh one, but the theme is worked out in a manner at all times of the closest attention of the audience. The lady ruler of the country sends away her infant daughter for reasons of state, and the court advisers decide to place the child in the care of the peasant woman Gretchen, who has a daughter of her own of about the same age. As the children grow up together Gretchen's daughter becomes the tender of the geese, who come to know her call and to expect her care. But when the lady ruler expresses on her deathbed a desire that her daughter be reinstated Gretchen becomes ambitious for her own daughter and substitutes her for the real member of royalty. Lena departs for the court, leaving a forlorn lover behind. At court Lena displays the manner in which she has been brought up, and such comedy is here introduced in a very intelligent manner. Lena's mother and her sorrowing geese now begin to miss her and at this time she also has a

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longing to return to the old life, so she runs away, and when the members of the court trace her to the home of Gretchen, the latter explains the wrong she has done, and most of this brings forth the real princess. This time the parts are excellently well taken, that of the royal mother being exceptionally well performed.

A Windy Day (Lubin, June 10).—The spectacle of men chasing their hats along the street is always laughable to some, but this picture has something more than that in the efforts of an old maid to get a "man," and the struggles of the unlucky man whom she almost got to keep away from her. It was so very windy that this man was taken up in the air with his umbrella, and when that blew away he dropped through the roof of the old maid's apartment, but he later escaped and secured a pair of bellows from a boy. The man then succeeded to blow everything up into the air, including groceries, policemen, and the old maid herself. The cop finally overcame the force of the weapon by loading himself with bricks, and the minion of the law then gave the man some of his own medicine. The man later woke up to find it all a dream. While one hardly expects a farce to be anything but laughable, it seems as if the central figure of this one could have produced his slapstick tricks with a little more smoothness.

Goody-Goody Jones (Selig, June 14; Savoy).—Goody-Goody Jones was so aggressively good that his wife decided she must send a doctor to try to get something that would change his character, so that he would be like other men. The medicine given in his tea, proved so efficacious that he immediately kissed the cook and fled from the house on mischief bent, followed by his wife, one of two other people whom he had molested and a pair of bluecoats out for a record in the arresting line. Jones finally eluded his pursuers, but his wife, on reaching home, found that a man named Jones had been arrested, and at once she feared it was her husband. He was not at the police station, however, and just as she was preparing to look farther Jones himself turned up and was able to explain that he was not the jailbird. It is presumed the character of Mr. Jones was changed suddenly to satisfy the demands of his wife. The story is not very well brought out, one point that might be mentioned being the failure of Jones to emphasize in the first part of the picture the fact that he was "goody-goody."

Reckless Hammer Kids—They Are Unwilling Scholars (Selig, June 14; Savoy).—The kids in this picture, although they do not at all look like those in the cartoons, go through their usual antics, this time an unsuspecting schoolmaster being the victim. The children are sent to their studies, much against their will, the captain aiding in the gentle operation of clubbing them on their way. While the master is seen in study the kids steal out of the school, followed by their schoolmates, all are followed by the teacher, who is seen through the window and tells him. While they are at the window the scholars softly return, so that Percival is thrashed by the teacher for telling untruths. The kids then start a fight in the school, and are taken home by the teacher, where they are soundly thrashed the usual way. The older people in the picture have good make-up, at least, but the kids might be any one except the famous Katzenjammer youngsters.

Chased by Bloodhounds (Vitaphone, June 10).—This is a humorous little farce with John Bunny in the leading role. It is built on broad lines and has a number of laughable situations, such as when Mr. Bunny is freed by the bloodhound, but it is thought Mr. Bunny has succeeded best in those farces and comedies, where the situation has a bit more character and subtlety. In this instance he is a lover of hens, and has a number of prize ones under his own supervision. When he is asked for a new suit of clothes by a colored gentleman, he gives them to him. The colored gentleman while waiting for the suit calls the bloodhound to the house, and in the evening in Mr. Bunny's shoes he steals one of Mr. Bunny's fowl. In the morning Mr. Bunny, although he is very much afraid of dogs, has a bloodhound sent upon the trail of the thief. The bloodhound takes the wrong trail, and before Mr. Bunny is the thief alone, and the thief is possessed of the Bunny shoes. There is a lively chase, the dog at Mr. Bunny's heels until Mr. Bunny seeks refuge in a tree. The dog is dragged away by his master, and that night Mr. Bunny has a continued nightmare of dogs, until Mr. Bunny is the thief alone, and the thief is possessed of the Bunny shoes. There is a lively chase, the dog at Mr. Bunny's heels until Mr. Bunny seeks refuge in a tree. The dog is dragged away by his master, and that night Mr. Bunny has a continued nightmare of dogs, until Mr. Bunny is the thief alone, and the thief is possessed of the Bunny shoes.

The Gambler's Reform (Pathe, June 10).—Of course, after seeing this title the spectator is well aware that he does reform and

being informed of that fact it only remains for him to watch the process. One regrets to say that the process is not particularly interesting, since an unconscious comparison is made between this production and the general run of films, both in treatment and conception. It is of the suffering heroine variety, and the acting likewise bears out the testimony. The role of the gambler is a fascinating one to Mr. Gebhart, and he does it with a swiftness which is pleasing to behold, but it is thought he might add to his interpretation would be also consider that such a gentleman must need also express more or less subtlety. The lady, who is chosen to play opposite him is no doubt responsible in not striking a responsive cord, for she is an actress who, though she is united with her husband, the gambler, might have been forgotten had the acting been more humanly convincing. The gambler appeared and wins the young girl's confidence. He marries her in secret, though the exact necessity is not altogether clear. That night he cheats at cards, and is ordered out of the State. The gambler sends her a note by some means, declaring that he will never see her again, and in a state of theistic despair, she wanders off and falls in the road. She is taken to an inn, where she becomes interested in the innkeeper's child. One night her husband, the gambler, breaks into the inn to rob it. She sends the child for the sheriff, and rouses the house only to find that the thief is her husband. She persuades the innkeeper to save him. He does so, and thus she is united with her husband. Naturally one wonders what great satisfaction it could be to her. Since he deserted her directly after marriage a divorce would seem more in order. Love, however, is hard to analyze.

An Arabian Fracas (Kalem, June 10).—This becomes a wonderfully absorbing and impressive picture, and one does not know just where to place the most credit, for it is a most compelling whole. Gene Gauntier wrote the scenario and plays the leading role, and from the general conception of the story and her extremely vivid interpretation of the Turkish woman, one is inclined to credit her somewhat for the film's success. Yet the Kalem Company is certainly to be credited for sending her there, and the wonderfully capable director has succeeded in presenting a very living creation in the choosing of backgrounds and the introduction of Turkish customs as well as the presentation of the play as a whole. It brings home the life of the desert and the life of the Turk to a remarkable degree. His love for his wife grows cold after a number of years, as she fails to bring him an heir. He is struck with the beauty of a slave, and divorces his wife in order to marry her. A child is born and the divorced wife asks permission to attend the child as slave. The request is not evidently granted, though the explicit action is not shown in the picture. Some years afterward the husband starts on a journey across the desert and falls ill by the way. He is left to die, according to the Turkish custom. His divorced wife has a vision of him as he lies there in the sick of the desert, and goes to the wife asking her to go with him, which is refused. She goes in her stead, but finds the man too late to restore him, but he acknowledges the sincerity of her love.

Apple Pie (Edison, June 10).—One finds this a mechanical farce of rather obvious deduction. It is capable of entertaining and amusing, although the mirth will depend largely upon the maturity of the mind. The idea is eccentric and funny, but its development and acting does not always coincide with its purpose and idea. The women of the household are making pies when a gentleman of leisure happens along and informs his companions. He takes with him a pie, and when the theft is discovered the lady of the house determines to try the "apple snare" of a naming redder. The "apple snare" if placed upon a pie will cause the thief, who eats the pie to go to sleep. Thus he may be traced and restored by a special electric battery. The trams appear at the window and steal the pie, and the thief is found in the wall, and are found there asleep. The constable is sent for, and the trams restored by the battery, and carried off to justice.

Target Practice of Atlantic Fleet (U. S. Navy, Edison, June 10).—The details of target practice as conducted from and by a man-of-war in the United States Government service have been carefully gathered by the camera and shown upon the screen in a highly entertaining series of views. Some of the pictures are taken aboard the U. S. S. *Albatross*, formerly the U. S. S. *Texas*, but now used for target practice.

Wini's Love Story (O. G. P. C., June 10).—This well-named drama is taken from the opera of La Boheme and has been delivered with an small amount of grace and understanding around backgrounds and setting which fully blend and enchant the story. It suffers however, the usual fate of the adaptation, and is

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not quite as dramatic in its evolution as it might otherwise be. One apparent difficulty is that the relation of the other characters is not always quite evident. As in the opera, Miss is drawn away from her artist lover by the allurement of a wealthy gentleman of leisure. She learns the lesson, that true love cannot be bought, and returns to the attic studio of her husband who at first might be considered her lover. Through a friend he takes her back into his grace, and she dies. The muff is brought in as in the opera, but its need or use in the picture is not apparent. It is, however, a very impressive performance, and the actress assuming the role of Miss gives a wonderfully sympathetic and polished portrayal of her role.

Universal Reviews

Her Father, the Sheriff (Republic, June 22).—The sheriff's son arrives home from college with a classmate, and then the action of the play starts. The dishonest cashier of the bank induces the sheriff to enter into a nefarious scheme to rob the bank, but the girl pluckily trails the thieves and finds her own father. The sheriff then restores his position and agrees to pay the penalty of his weakness, but the daughter shows her filial devotion, and the college mate of her brother wins the heart of the maiden. The play is not very well executed.

Making United States Currency (Imb, June 22).—This film shows the process by which Uncle Sam turns out money to keep the nation going. Every detail of the work being shown, from making the plates to transferring the money to the treasury vaults. The picture is an interesting one.

Cleveland (Imb, June 23).—This film is supposed to feature Harry La Pearl, "the world's greatest clown," but he is certainly not featured, and in fact it is hard to differentiate him from the rest of the performers. The action of a plot unfolds the dream of a newboy who desires to go to the circus, and finally realizes the burden of his dream through the kindness of a stranger. The rest of the film has to do with the antics of the circus clowns, who perform, supposedly for the benefit of the newboy.

On the Warpath (Bison, June 23).—This picture discloses the dream of Gray Wolf, a Yuma chief, who, in these days of haste and worry, falls asleep and sees the vision of former years. He goes over to the dream, his winning of Starlight, the Apache queen, when the two tribes meet for a peace conference. The Apaches reject the proposed treaty with the white men, while the Yumas favor it, and Gray Wolf tells the soldiers of dismemberment among the Indian tribes. An Apache spy sets in some deadly work, but Starlight sends her brother to warn the Yumas of the coming attack, and the latter break camp and go to the hills. Starlight hides her lover, Gray Wolf, wounded, but is later captured by being left to die. Meanwhile the Yumas have gone to the white soldiers for promised assistance, and the dying chief of the Yumas makes Gray Wolf his successor. The white soldiers rescue Starlight, and then Gray Wolf awakens. The Indian habits are realistically portrayed.

His Punishment (Bison, June 18).—The story of the desertion of an Indian girl by an officer of the United States army is told with much pathos, and in the end Lieutenant Burns came in for his punishment. When the lieutenant was transferred to a distant post, he left Brown Fawn without a qualm of conscience and married the daughter of another army officer before leaving for his new post. Brown

Fawn, her heart broken, died soon after, and though her father, Black Hawk, keenly desired vengeance, he did not know where the young officer had gone. So it went along for twenty years, until one day Black Hawk and the daughter of Brown Fawn arrived at the post where Colonel Burns was stationed. There Black Hawk pointed out the officer to Morning Star, his granddaughter, and told her the story of her mother's wrongs. Morning Star decided to avenge her mother's death, so after communicating a plan to the other Indians she went to Burns and told him of an alleged Indian uprising, offering to conduct him and his men to the camp of the Indians. Burns and his men followed the young Indian maiden, followed her straight into an ambush where the Indians butchered most of Burns' men, capturing Burns alive, so that Morning Star might have the privilege of killing him—a truly Indian revenge.

No Children Wanted (Powers, June 19).—This comedy picture embraces the old idea of a flat-hunting man and wife, who happen to have a large family of children. With the children trailing behind the man and woman, finally at about every place where there is a "to let" sign, only to be told that no children will be allowed. After many weary trips from house to house, the footsore family arrive at a park where they decide to take a rest. Tired out, they all fall asleep on a bench. Next morning a policeman, who was about to order them to move on, hears the father's story, and sympathizes with him so that he advises the parents to smuggle the children in. The father takes the hint and on the next application for a rent he keeps the young people out of sight, and is successful in getting a place. The parents then move in, after having concealed the children in the luggage, and after the landlord has departed the kids are allowed to come out. The trouble begins the next morning, for the children proceed to allow their animal spirits full play, and the irate landlord appears and orders them out of the house. Again it looks bad for the flat hunters, but the children prove to be their own salvation after all. While the landlord is out a fire starts in his flat just below, and his invalid mother is in danger of death by flames. The children rise to the occasion, and put out the blaze, and when the landlord returns and hears the story from his mother he tells the family upstairs that they can stay as long as they like. There is not much call for clever acting in the film, the idea being enough to carry the picture along.

The Schemers (Imp, June 20).—Arthur Dennison, a rich man's son, decides to go on the stage, though his father says he will disinherit him for it. Arthur gets an engagement and goes West seeing on the way to the station a man and woman handcuffed together, from which predicament he learns later by the papers they escape. His father and an adopted daughter go to a summer hotel where the father falls into the clutches of a scheming Mrs. Montague, who lures him to invest money in crooked schemes, and also to promise in writing that he will settle a large sum upon her when he marries her. The adopted daughter sees through the wiles of the adventurer and telegraphs Arthur to come home and save his father, who has cast the daughter out on account of the woman. Arthur arrives just in time, although while he is trying to remember where he has seen the woman before she tries to smother him also. Suddenly the memory of the face comes to him, and he communicates with the police, who send detectives to arrest the pair. The father sees his mistake, and forgives his son, who readily agrees to marry the adopted daughter. There are little touches of comedy in the picture that help to make it more interesting.

Title Hunters (Eclair, June 20).—The girls at the house party of a wealthy family make a resolution to marry none but titled foreigners, and the way in which two of the boys cause this notion to be abandoned is the subject of this film. After the boys receive distinct snubs from the girls they hunt up an Italian organ grinder and rig him out to represent the Duke of Vermicelli, who has previously telegraphed that he will be present at the party. The organ grinder must have been in the manner of a correspondence school, for at table in the drawing room and, in fact, upon all occasions he gives a very nice exhibition of a blacksmith featuring at a society ball. But his supposed title excuses him for all his queer "breaks," and each girl in the party immediately sets out to win the foreigner. The bonus duke receives a note from Helen that she will meet him in the conservatory at eleven, and the boys, having seen the note, tell all the other girls that the duke wants to meet them there at the same hour. Meanwhile, the real duke has arrived, but the boys claim he is an impostor and nitch him out bodily into the street. The girls answer in the conservatory at the appointed hour, and the duke is auctioned off to Helen who proceeds to caress him in the most unapproved fashion. But the next morning when they all see the papers in which the election of the real duke is described and they learn the truth about the organ grinder, they take back their resolution and go back to the boys. The girls in the picture seem to be thinking too much about the camera and not enough about their parts.

The High Cost of Living (Eclair, June 18).—This is a burlesque on the methods of the modern big merchant, and it requires a large stretch of the imagination for any one to believe that conditions will ever be what the picture accuses them of yet in its own extravagant way it shows the trend of the time and combines enough humor with its trade note to make it an interesting picture. The consumer is first pictured with an empty larder, and then the scene shifts to the market, each department of which, coal, milk, sugar, clothing, beef, etc., being presided over by a king. These kings use for a motto, "Our prices—what we can get." An extraordinary price must be paid for a spoonful of milk, a lump of sugar, a bit of beef, and so on. The consumers finally rebel, and during a meeting the figure of Justice appears before them, and draws up a mandate to Uncle Sam to prosecute the market kings. They are dragged before court and sentenced to hard labor. While the consumers (now that prosperity reigns again) are celebrating the victory with a feast the convicted kings overpower their guards and render them helpless by passing dollar bills over their eyes so that they cannot see. The convicts escape, and the first that the consumers know of it is when they discover that somebody has stolen the figure of Justice from its accustomed niche. The kings return to their market with Justice and bury her under bags of gold. The old Justice is ordered again, and the only consolation the poor consumer has is when Uncle Sam points to the American flag as the ultimate salvation.

The Land of Might (Nestor, June 19).—The dangers surrounding the young couple who go West seeking homes is described in rather a simple manner in this film, which is about up to the ordinary standard. The husband leaves the covered wagon for a while, and the remaining

"101" -- BISON HEADLINERS -- "101"

"THE COLONEL'S PERIL"

ONE REEL

Released Saturday, June 29

ONE REEL

A big feature, with heavy cast and stirring scenes. The colonel breaks up a love affair of his son and sends him to college. The youth runs away and enlists in the army. Later he is as-

signed to his father's post, but the colonel refuses to recognize him as his son. In a terrific battle with the Indians the son heroically saves his father's life and wins his forgiveness.

"HIS MESSAGE"

ONE REEL

Released Tuesday, June 25

ONE REEL

Crushed by a landslide, the young prospector is attacked by thieves. While his sweetheart makes a wild ride to the settlement he fights for his life. Dying, he throws a bag of gold

in the water, and with his own blood writes a message on a rock, after the thieves have left him, telling of his action. The posse captures the desperadoes after a sensational pursuit.

COMING! "CUSTER'S LAST FIGHT" COMING!

THREE REELS

The most comprehensive and thrilling reproduction of a battle ever produced in the entire history of cinematography, faithfully following the Government records and recognized historical authorities. The hordes of Indians and large bodies of soldiers in action, battling, charging, executing military maneuvers under fire, the great massacre, the retreat of Major Reno across the Little Big Horn River, with the men fighting for their lives in the water, following the stirring inci-

dents which led to the heroic sacrifice which plunged a whole nation in mourning, present a fascinating, blood-stirring subject that will attract millions into the theaters that exhibit it. The release of this picture has been withheld for the purpose of enabling exhibitors to arrange with exhibitors for the renting of it. Exhibitors should therefore lose no time in telling their exchanges whether or not they wish bookings on "Custer's Last Fight," as the demand will be enormous.

UNIVERSAL FILM MFG. CO., 1 Union Sq., New York City

The Imp Follows Up Its Big Scoop

The Imp's big Government scoop, "Making United States Currency" (released June 22), is to be followed immediately with another every bit as good. This will be

"Printing and Engraving U. S. Government Stamps"

and will be part of the Imp split release of Saturday, July 6th. Our first Government picture shows the process of washing, engraving, printing, and counting billions of dollars. It's never been shown before. Our second shows the printing, perforating and cutting of postage and commercial stamps. All the other interesting operations are shown. You will be intensely interested in it yourself. SO WILL YOUR PATRONS. Book it quick and boost it with all your might. On the same reel you will get

"Home Again"

One of the comedies of the year. If you don't get a good laugh out of this, take something for your liver!

"Betty the Coxswain"

An exciting story of college days. At a critical moment, just before the big race, a college boy is injured. His sweetheart takes his place and rows to victory.

"Love, War and a Bonnet"

Released Monday, July 1. This is a California Imp in which a corking good story is staged and enacted in a corking good way. If you've had any of the previous California Imps no argument is necessary.

Universal Film Manufacturing Co.
1 Union Square New York City

in a dance and plays the role of cavalier. This engages Madeline, who accuses Fanchon of wearing a witch's charm around her neck. Fanchon at length shows them all that the charm contains only a paper, "The prayer of a holy maiden to the Mother of Grace." Fanchon refuses to marry Laundry, and goes away to the convent, from which she returns a year later after the death of her grandmother, and Laundry's father, who has been appointed her guardian, consents to her marriage with his son.

UNIVERSAL PROGRAM

MONDAY, JUNE 24

IMP—"The Dividing Line"
NESTOR—"The Dawn of Netta"
CHAMPION—"Sisters"

TUESDAY, JUNE 25

GEM—"The Reason"
BISON—"His Message"
ECLAIR—"Romance in Old Kentucky"

WEDNESDAY, JUNE 26

POWERS—"Helping Hands"
NESTOR—"Reaping the Whirlwind"
ANIMATED WEEKLY

THURSDAY, JUNE 27

REX—"The Weight of a Feather"
IMP—"A Child's Influence"
ECLAIR—"Three Men and a Girl"

FRIDAY, JUNE 28

POWERS—"A Jealous Wife"
NESTOR—"Young Wild West"
AMBROSIO—"The Actor's Test"
"Sacred City"

SATURDAY, JUNE 29

BISON—"The Colonel's Peril"
IMP—"Portuguese Joe"
"His Other Self"

SUNDAY, JUNE 30

REX—"Looking Backward"
PARIS ECLAIR—"Willy Wants a Free Lunch"
"Picturesque Portugal"
"Women's Work in Oporto"

UNIVERSAL EXCHANGES.

Empire Film Exchange, New York City.
Peerless Film Exchange, New York City.
Great Eastern Film Exchange, New York City.
Metropolitan Film Exchange, New York City.
Swanson Film Exchange, Denver, Colo.
Swanson Film Exchange, Salt Lake City, Utah.
Laemmle Film Service, Minneapolis, Minn.
Laemmle Film Service, Omaha, Neb.
Laemmle Film Service, Chicago, Ill.
Laemmle Film Service, Des Moines, Ia.
Victor Film Service, Buffalo, N. Y.
Victor Film Service, Cleveland, O.
Hex Film Exchange, Albany, N. Y.
Toledo Film Exchange, Toledo, O.
California Film Exchange, San Francisco, Cal.
California Film Exchange, Los Angeles, Cal.
Miles Bros., San Francisco, Cal.
Miles Bros., Los Angeles, Cal.
Eagle Film Exchange, Philadelphia, Pa.
Exhibitors Film Service, Wilkesbarre, Pa.
Philadelphia Film Exchange, Philadelphia, Pa.
Philadelphia Projection Co., Philadelphia, Pa.
Independent Film Exchange, Pittsburg, Pa.
Pittsburg Photoplay Co., Pittsburg, Pa.
Swash Film Service, Philadelphia, Pa.
W. E. Greene, Boston, Mass.
Consolidated Film & S. Co., Atlanta, Ga.
Consolidated Film & S. Co., New Orleans, La.
J. W. Morgan, Kansas City, Mo.
Independent Western Film Ex., Portland, Ore.
Pacific Film Exchange, Seattle, Wash.
Canadian Film Exchange, Calgary, Alberta.
Canadian Film Exchange, Toronto, Can.
Gaumont Co., Toronto, Can.
Gaumont Co., Montreal, Can.
Gaumont Co., Winnipeg, Can.
Gaumont Co., Vancouver, B. C.
Washington Film Exchange, Washington, D. C.
Standard Film Exchange, Chicago, Ill.
Wichita Film & S. Co., Wichita, Kan.
Boston Film Rental Co., Boston, Mass.
Baltimore Film Exchange, Baltimore, Md.
Pacific Film Exchange, Butte, Montana.
United Motion Picture Co., Oklahoma City, Okla.
Cincinnati-Buckeye F. Ex., Cincinnati, O.
Texas Film Exchange, Dallas, Tex.
St. Louis F. & S. Co., St. Louis, Mo.

Universal Film Manufacturing Co.
1 Union Square New York City

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

ALABAMA.

ANNISTON.—OXFORD LAKE PARK: The William Stock co. under the management of Marie De Gaffer, opened the Lake season 10-15, playing to large audiences. La Belle Marie 10-12, and Trapped by Treachery 13-15.

CALIFORNIA.

SAN FRANCISCO.—COLUMBIA: The Best Thing; Henrietta Crossman ended two weeks' engagement 15; business fair. —OORT: Kindling; Margaret Hillington finished two weeks' run 15; business good. —ALCAZAR: The Deep Purple 9-15; good business. Stars, Richard Bennett and Mabel Morrison; Ada Dwyer especially engaged for part in play. —SAVOY: Running motion pictures, Alaska-Siberia films. —ORPHEUM: Florence Roberts headliner in one act. Fantasy. —EMPIRE: Good bill with Fantasia's starring Frederick Powers; business good in houses. A. T. BARNETT.

LOS ANGELES.—MAJESTIC: Kolb and Dill, with Olga Stech 9-15 in The Girl in the Train; splendid show; packed houses. —DURHAM: Feet of Clay (third week) 9-15; featuring Loretta Taylor as leading lady; packed houses. —DELAWARE: Lewis Stone in His Father's House; powerful new play; drawing well 10-15. Starting 17 for week The Man Between; reappearance of Bessie Barriscale. —LYCEUM: Fishers' Follies co., with May Boley, in Little Johnny Jones, 9-15 to excellent business. —NEW MISSION THEATRE: San Gabriel, the mission play, with Lillian Burthart (eighth week) 9-15. DON W. CARLTON.

OAKLAND.—LIBERTY: Bishop's Players presented The Bridge 10-15; great spectacular production; up to all requirements; capacity houses. —COLUMBIA: Columbia Stock co. in The Tourists 9-15; performance fair; attendance good. —ORPHEUM: Fine bill; business satisfactory.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co. 10-15; Mam'elle satisfied capacity all week. Old Heidelberg 17-22. Hello Bill 24-30. —BURNS THEATRE: Open for Summer stock with The Fortune Hunter 24-30. —SAVOY: Vaudeville. Sullivan-Comedian Circuit 17-22. Durante Chinese Musical Novelty. Musical Goodman, Frank Merritt, singing and monologue; Baby Dolls singing and dancing. F. P. WELLS.

DENVER.—BROADWAY: Margaret Anglin in Green Stockings filled a successful three-day engagement 13-15; excellent in delightful comedy; theatre closed, except for a brief engagement of Lyman Howe's Travelers, later in the Summer.

CONNECTICUT.

BRIDGEPORT.—POLI'S: Seven Days 17-22; served to introduce Ada Adair as leading woman, and the welcome return of Jennie Pringle. Gus Tanley's burlesque was an acrobatic motion picture. The Hardest Way 24-30.

FLORIDA.

JACKSONVILLE.—DUVAL: Resan-Lewis co. in A Man's World 9-15; good to fair business. —ORPHEUM: Ervotte and the Lilliputians, acrobats; excellent. —Princess Suzanne, tight wire, fair; Grimm and Elliott, blackface, fair; Delray Brothers, musicians, good; Dunn and Hughes, songs and imitations, fair. 9-15; fair business.

GEORGIA.

ROME.—AIRDOME: Motion pictures and following vaudeville: Love and Sterlin; fast-time singing; good. —Senior Anderson, violinist, pleased. —Lottie McGee, singing and dancing, fair. 10-12; excellent business. La Vola bicyclic and wire act pleased; Walter Weems, comedy songs, fair. —Lottie McGee, singing, fair. 13-15; crowded houses.

IDAHO.

BOISE CITY.—ORPHEUM THEATRE: Reopened 10 by new Orpheum Stock co., playing At Valley Forge. —PINNEY THEATRE: The Flirting Princess 14 pleased good audience.

INDIANA.

INDIANAPOLIS.—SHUBERT MURAT: Murat Stock co. in Billy 17-22; amused large audiences. —PARK: Holden Stock co. closed two months' engagement in Ten Nights in a Barroom 13-15. Regular season opens Aug. 5.

PERLA KIRKWOOD.

PRINCETON.—AIRDOME: Opened by Bassett Players, E. F. Galligan, manager, 17.

IOWA.

DUBUQUE.—AIRDOME: Garside Stock co. 10-15 in Lena Rivers and To Be Buried Alive; did excellent business. —UNION PARK THEATRE: The Pettit Family, Three Dolce Sisters, Billie Goldie and Lester and Monte 10-15; drew good houses. L. O. HURD.

FORT DODGE.—PRINCESSES: Vaudeville week 17-23; for the benefit of Public Playground; realized substantial sum. Zelazni pianist was the headliner. Playground pictures were shown. LILLIAN M. RANKIN.

KANSAS.

FORT SCOTT.—AIRDOME: The Howell-Keith co. gave fair satisfaction to light business week ending 15. They presented The Boss of the Ranch, The Grey Queen, Shadows of a Sin, The Woman Who Dared, and The Viper on the Hearth. The Alton Players opened 17 for one week. W. PRAGER.

KENTUCKY.

BOWLING GREEN.—OPERA HOUSE: Vaudeville and moving pictures continue to draw packed houses. Park Dramatic co. under Evans, opened a week's engagement 17 in The Man Who Dared to good business. O. J. MERRITT.

MAINE.

BRUNSWICK.—TOWN HALL: French Opera co. 24. —NEW CUMBERLAND THEATRE: Will open with motion pictures July 1.

MARYLAND.

CUMBERLAND.—MARYLAND: John B. Willis Musical Comedy co. in Two Old Cronies. At Atlantic City The New Office Boy and The Merry Madcaps 10-15 (except 12); pleased good business; offering good. —Oliver Comedy co. 17-22. The past season has been excellent. Season of 1912-13 will open early in August. G. L. ROHRER.

ANNAPOLIS.—COLONIAL: Motion pictures and Suzanne Carter and Her Minstrel Maids to good business. —LYRIC: Motion pictures and William Leonard to fair business. Vaudeville will be discontinued in favor of motion pictures at the Lyric. W. E. HOLIDAYOKE.

BALTIMORE.—FORD'S: Aborn Opera co. 11. Trovatore and Tales of Hoffman 24-29. —ACADEMY: W. F. Carlton Opera co. in The Mikado 24-29. —AUDITORIUM: Thomas Players in The Three of Us 24-29. —MARYLAND: Cabaret performance. J. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: Weston and Keith, Tom Siddell and co., Joe Brennan, Scherer and Dilworth and Art Scandling in The Song Review, Marlon Munsen and Hal Forrest, Bonnie Sims, Rollins and Blair, and Sperry and Lorens 17-22 to capacity. W. F. GRE.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville 17-22; good bill headed by the Hawaiian Four, with an added feature Robinson and La-favor; good business. —MECHANIC STREET GROUND: Young Buffalo's Wild West 15; well received. E. LUCIER SAWYER.

MALDEN.—AUDITORIUM: Chicago Stock co. in Strongheart 10-12. Carmen 13-15. A. C. BENINATI.

BOSTON.—TREMONT: Alice Lloyd in Little Miss Fix-It 24-29. —CASTLE SQUARE: John Craig Stock co. in Charlie's Aunt 24-29. —MAJESTIC: Lindsay Morrison Stock co. in The Third Degree 24-29. —PARK: Roney's African Hunt Pictures 24-29. —TREMONT TEMPLE: Durbar in Kinemacolor 24-29. —HOLIES, COLONIAL, BOSTON, SHUBERT, and PLYMOUTH THEATRES: Dark.

HOLYOKE.—MOUNTAIN PARK CASINO: The Flower of the Ranch 17-22 pleased fair business.

MISSOURI.

KANSAS CITY.—WILLIS WOOD: The Eva Lang co. in The Third Degree 14-23 to large and well-pleased houses. —Gloria Dely 23-29. —ELECTRIC PARK, EMPRESS, and GLOBE THEATRES: Vaudeville to large audiences 16-22. D. KERRY CAMPBELL.

MONTANA.

BUTTE.—BROADWAY: Blanche Bates 12 in Nobody's Widow; splendidly supported by Bruce McKee and excellent co.; delighted a capacity house. William Dodge in The Man from Home 18.

NEBRASKA.

LINCOLN.—OLIVER: The Barrow-Winninger Players in A Stranger in a Strange Land week of 10. The return of the week of 17; excellent productions and business. —LYRIC: Vaudeville and pictures; good business. —AIRDOME THEATRE: Opened 17 with stock co. playing the latest high-class royalty plays. New policy, for the house last season was devoted to vaudeville and pictures. VICTOR E. FRIEND.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Allen Summers, comedian; Jordan Brothers, club jugglers; Beatrice Drew, singer and up-to-date pictures, 10-12; good houses. —Marion and Thompson, women cornettists; Lester and Lawrie, singing and dancing; Beatrice Drew, spot light songs, and good pictures, 13-15; fine business. F. E. HARTY.

NEW JERSEY.

HURLINGTON.—AUDITORIUM THEATRE: Photoplay 10-14 (except 12, 13) to good business. High School Commencement 12, 13. Vaudeville to heavy business 14, with Cook, Kearney and co. in A Mixed Affair as the feature act; well received. J. WILL BURN.

JERSEY CITY.—ORPHEUM: Edna May Spooner Stock co. in half-hour playlets, combined with pictures and vaudeville 17-22; packed houses; good satisfaction. —MONTICELLO: Gotham Stock co. in A Parisian Princess 17-22; excellent production; good business. WALTER C. SMITH.

NEWARK.—ORPHEUM THEATRE: Payton Stock co. delighted large audiences in Men and Women 17-22. The White Sister is drawing well this week. —NEWARK THEATRE: Performances of The Typhoon prohibited. —ELECTRIC PARK: Shiloh Players gave Kathleen Maymoun 17-22. —PROCTOR'S THEATRE: Proctor Players closed season 17-22 with The Wolf. Motion pictures this week. —OLYMPIC PARK: Olympic Park Opera co. gave excellent performance of Miss Bob White 17-22.

PATERSON.—OPERA HOUSE: Opera House Players in Saucy for the Goose 17-22; gave clever performances to big business.

NEW YORK.

ELMIRA.—HORICK'S: The Manhattan Opera co. scored in The Tenderfoot 17-22; large

business. Walter Catlett made a hit in the title role, and splendid work was done by Arthur Barkley, Arthur Hull, Francis Lieb, Caroline Dixon, Sarah Edwards, Madge Foster, Ida Van Tine, Wilmer Bentley, Fred Peterson, E. Lassen, Charles Fletcher, and C. W. Moore. J. MAXWELL BEERS.

NIAGARA FALLS.—INTERNATIONAL: The Third Degree 17-22; did big business. The Deep Purple 24-29. —CATARACT THEATRE: Opened 24 under auspices of the Biks. The Morton Musical Comedy Opera co. gave opening performance to capacity house. —ARENA: Carl Hagenback's United Shows 29. S. HIRSCH.

SYRACUSE.—WIETING: Ralph Kellard Stock co. in The Fourth Estate to big business 17-22; pleased. —EMPIRE: Stock co. in Bobby Burnitt; amused good-sized houses 17-22. E. BRIDGMAN.

JOHNSTOWN.—GRAND: The Chimes of Normandy 10 delighted a packed house. Edith Harpe Opera co. in Il Trovatore 12; excellent performance to capacity. New York Grand Opera co. in Rigoletto 20.

SCHENECTADY.—VAN CURLER OPERA HOUSE: The May Day Dennis Stock co. in The Seven Sisters 17-22 to capacity houses. The Gamblers 24-29.

OSWEGO.—GEM: (opened 15): Fred Bosworth, manager; motion pictures are being shown.

SARATOGA SPRINGS.—BROADWAY: The Arrival of Kitty 15 pleased small audience.

OHIO.

SPRINGFIELD.—SPRING GROVE CASINO: Miskel, Hunt and Miller, the Delaners, Rose Kossner, the Snecks and the Cammells were the bill for the opening week at the Park Casino 16-22 and pleased good business. GEORGE W. WINANS.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Three of Us 17-22 played to large and well-pleased business. Paid in full 24-29. W. D. WAGNER.

OREGON.

PORTLAND.—HEILIG THEATRE: The Real Thing. —BAKER: Alice Fleming, formerly leading woman of the New Baker Stock co., returned in Wildfire 9-15. The Blue Mouse 17-22. —ORPHEUM: Frank Korman in Man to Man 9-15. The Elliott Savoyers 17-22. Rose Carnival Week in Portland 9-15; brought big houses. JOHN F. LOGAN.

PENNSYLVANIA.

WILLIAMSPORT.—VAILMONT PAVILION: Clara Turner co. No. 1. In The Price He Paid 13-15 to good business and appreciative audiences. Clara Turner co. No. 2. In Clara and Sunshine 17-19 to fair-sized audiences; disappointing production. Clara Turner co. No. 3. In The Prince of Lairs 20-22. Motion pictures are being shown at the Loric, Orpheum, Grand, City, Park, and Hineodroms. OLIVUS G. ULMAN.

LANCASTER.—FULTON: Sara Meyers, Lamp, Brothers, and motion pictures 17-19; pleased fair business. —COLONIAL: Crosby-Lee and co. in At Heurosti's Corner, Caser and Smith, Toki Marata, Rhoda and Crampton, and pictures 17-19; pleased fair business. J. H. BERNENIG.

GREENVILLE.—LAIRD: Pictures and vaudeville 10-12; John Lake, comedian and singer, pleased. —Ada Jones, singer, 13-15. Will Kabe, alight-of-hand, 17-19; good houses throughout. —Paul Perry, strong man, 20-22. Vera Belmont, quick change act, 24-26. J. M. HITTLE.

SCRANTON.—POLI'S: The Speedthrift 17-22; an exceptionally good co. to excellent business. Lillian Beyer, George Webb, Marguerite Johnston, and Elizabeth Hunt merit special mention. C. B. DERMAN.

RHODE ISLAND.

NEWPORT.—FREEDOMY PARK: Six Musical Comities, American Comedy Four, Charlotte Dances, Wally Trio, The Four Adams Brothers, Nichols, Mamie Fleming, Healy and Barry; big houses 17-22. —OPERA HOUSE: Harry Thorne and co., Barnes Skinner and Wood, Two Fragments, Eddie Collins, Anita; good business 17-22. —COLONIAL: Paifrey, Barton, Brown and co., Tommie and Bennett, Margie Bennett and co., George Nagel and co., Lloyd and co., Arlon Quartette; large houses 17-22. —RIJOU: Independent films to good house. G. R. GARDNER.

PROVIDENCE.—KNIGHTS: The Albee Stock co. offered Just Out of Collies to good houses 17-22. The Amazons 24-29. —EMPIRE: Jane played capacity business 17-22. A Gentleman of Leisure 24-29. HOWARD F. HYLAND.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 17-19, including Hermann and Shirley, Al. Lehar, and Eddie Berte and Florence Clark, motion pictures, 20-22; Ray Meyers, Toomer and Norman, and motion pictures. DAVID J. CARR.

WASHINGTON.

SPOKANE.—AUDITORIUM: Nobair's Widow with Blanche Bates in the name role, played to big business 10. William T. Dodge in The Man from Home 13, 14 pleased. —Mabel Meta, soprano, and Helen Booth, pianist, appeared on the program in the Resurrection 14; the proceeds to be turned over to the Martha Washington Chapter, Daughters of the Revolution. —The concert of the Verela Arion, of Seattle, at the Auditorium Theatre drew well and rendered an excellent performance 15. Madeline Berthold Head-Snorett was the leading soloist. —Francis Walker, of Spokane, baritone, was the soloist at the grand concert at the com-

mencement of Pacific University, Forest Grove, Ore. 19. —The annual picnic, outing, and dance of the members of Spokane Lodge, No. 161, Loyal Order of Moose, will be held at Natatorium Park, 27. The lodges of Hilliard, Ostrag, Pullman, and Newport have been invited to attend. W. S. MOORHA.

SEATTLE.—METROPOLITAN: Madge Adams in Chanticleer 13-15, matinee 16; given a cordial reception; capacity houses. —MORRIS: Alias Jimmy Valentine 9-15 pleased fair business. —SEATTLE: Dark 9-15. —Motion pictures and vaudeville at Grand and Alhambra theatres.

TACOMA.—THEATRE: William Hodan played to big business in The Man from Home 9, 10. Mimi Hajas and George Leon Hume scored in The Spring Maid 11. —PRINCESS: Princess Stock co. gave satisfactory performance of The Witching Hour 9-15.

ELLENBURG.—THEATRE: The Campus 11 pleased good house.

WYOMING.

LARAMIE.—OPERA HOUSE: Flirting Princess 15 played to good business.

CANADA.

MONTREAL, QUE.—PRINCESS: Princess Summer Opera co. in Princess Chie to good business 17-22. —ORPHEUM: Orpheum Players in Seven Days to usual crowded houses 17-22. —FRANCAIS: Summer stock in Mrs. Dane's Defense 17-22; good houses; weather cool, and Scherer and Dominion parks and the various pleasure houses doing a good business. W. A. TREMAYNE.

HALIFAX, N. S.—ACADEMY OF MUSIC: Helen Grayce co. 17-22; played final week of engagement to large houses. —ACKERS FAMILY THEATRE: Vaudeville 10-15. —Acacia Stock co. in The Doctor's Wife 17-22. —FIBUS: Simon, Carbol, baritone, selections from opera Martha and motion pictures 17-22. —Motion pictures continue at the Nickel, King Edward, and Empire theatres.

CALGARY, ALT.—GRAND: Omastoon Crawler and co. in The Broken Law and What Kitty Did 10-15; pleased fair business. —The Second Mrs. Tanqueray played 17-22. —LYRIC: The Sherman-Cleveland Musical Comedy co. 10-15 in The Nancy Lee; fair co. and business. Repertoire 17-22. —EMPIRE: Good vaudeville bill 13-19; capacity.

OTTAWA, ONT.—DOMINION: Stock co. in The Dawn of a Tomorrow 17-22; good business. —COLONIAL: Mervin Hart and good business. —17-22; pleased large audiences. —HUBBARD: Dark.

MOORE JAW, SASK.—CITY: Alibi at Alibi Vaudeville co. 10-17. Beverly of Granstar 19, 20.

A FEW WORDS TO CORRESPONDENTS.

Two MIRROR correspondents have written letters of mild protest against the recently adopted method of handling MIRROR correspondence. The practice had been to include all the news from each town under the head of that town. It was felt that many items of importance must thereby escape the notice of the general and class readers, who would scarcely wade through many columns of closely printed correspondence in search of the particular items that interested them most. It was therefore determined to confine the letters of regular correspondents as printed in the correspondence columns to matters of record and of local interest only, and to handle all items of class or general character in the appropriate columns of the paper, under special headings or in their classified departments. The result during the Summer months, when news of the local theatres is light, has been to minimize the correspondence columns and to make some correspondents feel that their letters were given too little prominence. Naturally, when the regular theatrical season opens, and THE MIRROR's staff of 1,000 active representatives have an opportunity of sending in their reports, the correspondence will occupy more space, although it will not appear so heavy as formerly. Meanwhile all fresh news of players, plays, theatres, Summer amusements, etc., will be welcome and will be handled as described above, but in a way that will give due credit where possible to the correspondent sending it in.

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